# The 48 Laws of

# P
# O
# W
# E
# R

Robert Greene

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LAW 1
NEVER OUTSHINE THE MASTER

Hamesha koshish karo ki jo log tumse upar hain, wo khud ko comfortably superior mehsoos karein. Agar tum unhe khush karne ya impress karne ke chakkar mein apni talent zyada dikha doge, toh kabhi-kabhi ulta asar ho sakta hai — wo tumse jealous ho jaayein ya unhe apne position ka fear ho. Instead, unhe zyada intelligent, capable aur brilliant feel karwao jitne wo actually hain. Jab wo tumhari wajah se khud ko zyada smart samajhne lagenge, tabhi tum unke trust aur support ke saath power ke upar tak pahunch sakte ho.

LAW 2
NEVER PUT TOO MUCH TRUST IN FRIENDS, LEARN HOW TO USE ENEMIES

Doston se savdhan raho – wo tumhe zyada jaldi dhokha de sakte hain, kyunki unmein jalan aasani se jag jaati hai. Woh aksar bigad jaate hain aur zabardasti karne lagte hain. Lekin agar tum kisi purane dushman ko hire karte ho, toh wo ek dost se zyada loyal hoga, kyunki uske paas apne aap ko prove karne ke liye zyada hota hai. Asal mein, tumhe doston se zyada khatra hota hai dushmanon ke mukable. Aur agar tumhare paas koi dushman nahi hai, toh koi tareeka dhoondo dushman banane ka.

LAW 3
CONCEAL YOUR INTENTIONS

Logon ko hamesha confuse aur andhere mein rakho, kabhi bhi apne actions ke peeche ka asli purpose mat batao. Agar unhe pata hi nahi chalega ke tum kya kar rahe ho, toh wo koi tayyari bhi nahi kar paayenge. Unhe galat direction mein itna aage le jao, itna dhundh faila do, ke jab tak unhe tumhare intentions ka ehsaas ho, tab tak bahut der ho chuki ho.

LAW 4
ALWAYS SAY LESS THAN NECESSARY

Jab tum logon ko apne shabdon se impress karne ki koshish karte ho, toh jitna zyada bolte ho, utna hi common aur out of control lagte ho. Chahe tum kuch simple hi kyu na keh rahe ho, agar use thoda vague, open-ended aur mysterious bana do, toh wo original lagega. Powerful log kam bolkar hi impress aur intimidate karte hain. Jitna zyada bologe, utna hi chance hai ke tum kuch bekaar ya foolish bol jao.

LAW 5
SO MUCH DEPENDS ON REPUTATIONGUARD IT WITH YOUR LIFE

Reputation power ka base hoti hai. Sirf apni reputation se hi tum logon ko dara sakte ho aur jeet sakte ho. Lekin ek baar agar wo gir gayi, toh tum kamzor ban jaate ho, aur har taraf se attack hone lagta hai. Apni reputation ko itna strong banao ke koi usse chhoo bhi na sake. Hamesha alert raho ke koi attack na kar de, aur hone se pehle hi usse rok do. Saath hi, apne dushmano ki reputation me holes create karna seekho. Public opinion ko unke khilaaf hone do — aur fir side me ho jao, dekhte raho unka patan.

LAW 6
COURT ATTENTION AT ALL COST

Har cheez ka decision uske appearance se hota hai; jo cheez dikhti nahi, uski koi value nahi hoti. Isliye kabhi bhi khud ko bheed mein khone mat do, ya itna invisible na ho jao ki log bhool hi jaayein. Hamesha stand out karo. Har haal mein noticeable bano. Apne aap ko itna impactful banao — size mein bada, colors mein vibrant, aur mystery se bhara hua — ke logon ki nazar tumse hategi hi nahi. Baki sab log bas ek jaise aur boring lagen.

LAW 7
GET OTHERS TO DO THE WORK FOR YOU, BUT ALWAYS TAKE THE CREDIT

Dusron ki wisdom, knowledge aur mehnat ka use karo apne goal ko aage badhane ke liye. Isse sirf tumhara time aur energy bachega hi nahi, balki tumhara impression bhi godlike efficiency aur speed wala banega. Aakhir mein, log helpers ko bhool jaayenge aur tumhe yaad rakhenge. Jo kaam dusre kar sakte hain, wo khud mat karo.

LAW 8
MAKE OTHER PEOPLE COME TO YOU - USE BAIT IF NECESSARY

Jab tum dusre insaan ko action lene par majboor karte ho, tab control tumhare paas hota hai — behtar hota hai ki opponent ko apne paas khinch ke lao, uske plans bigaado, aur fir mauka milte hi attack karo.

LAW 9
WIN THROUGH YOUR ACTIONS, NEVER THROUGH ARGUMENT

Kabhi bhi apne actions ke bajaye sirf argument ke through jeetne ki koshish mat karo. Jo momentary jeet tumhe argument se milti hai, woh actually ek Pyrrhic victory hoti hai: resentment aur ill will jo tum us process mein create karte ho, woh us temporary opinion

change se zyada strong aur long-lasting hoti hai. Dusron ko bina ek word bole apne actions se agree karna zyada powerful hota hai. Demonstrate karo, explain mat karo.

LAW 10
INFECTION: AVOID THE UNHAPPY AND UNLUCKY

Unhappy aur unlucky logo se door raho — tum kisi aur ki misery se bhi mar sakte ho, kyunki emotional states bhi diseases ki tarah infectious hote hain. Ho sakta hai tumhe lage ki tum kisi doobte hue aadmi ki madad kar rahe ho, lekin actually tum apni hi disaster ko invite kar rahe ho. Kabhi kabhi unfortunate log apni hi misfortune ko attract karte hain, aur tumhe bhi usme kheench lete hain. Hamesha happy aur fortunate logo ke saath associate karo.

LAW 11
LEARN TO KEEP PEOPLE DEPENDENT ON YOU

Apni independence ko maintain karne ke liye, zaruri hai ki log tumhare liye needy aur dependent rahein. Jitna zyada log tum par rely karenge, utni zyada tumhari freedom hogi. Logon ko tum par unki happiness aur prosperity ke liye dependent bana do, phir tumhe kisi cheez se dar nahi rahega. Kabhi bhi unhe itna mat sikhao ki woh bina tumhare kaam chala saken.

LAW 12
USE SELECTIVE HONESTY AND GENEROSITY TO DISARM YOUR VICTIM

Ek sincere aur honest move tumhari dozen dishonest cheezon ko cover kar sakti hai. Open-hearted honesty aur generosity ka gesture sabse suspicious log ka guard bhi neeche le aata hai. Jab tumhari selective honesty unki armor mein hole create kar de, to tum unhe asani se deceive aur manipulate kar sakte ho. Ek timely gift — jaise ek Trojan Horse — bhi yeh kaam kar deta hai.

LAW 13
WHEN ASKING FOR HELP, APPEAL TO PEOPLE'S SELF- INTEREST, NEVER TO THEIR MERCY OR GRATITUDE

Jab help maangni ho, to logon ki mercy ya gratitude par focus mat karo. Agar tum kisi se madad chahte ho, to usse yeh mat yaad dilao ki tumne uske liye kya kiya tha. Woh ignore kar dega. Instead, us request mein kuch aisa dhoondo jo uske self-interest mein ho, aur us cheez ko zyada highlight karo. Jab usse lagega ki uska bhi kuch faayda hai, to woh help karne mein interested rahega.

LAW 14
POSE AS A FRIEND, WORK AS A SPY

Apne rival ke baare mein jaana zaruri hota hai. Spies ka use karo valuable information collect karne ke liye jo tumhe ek kadam aage rakhegi. Aur bhi behtar yeh hoga ki tum khud spy ka role play karo. Social encounters mein, smartly indirect questions poochho. Log khud apni weakness aur intentions reveal kar dete hain. Har moment ek artful spying ka mauka hota hai.

LAW 15
CRUSH YOUR ENEMY TOTALLY

Jo bhi great leader raha hai — Moses se lekar aaj tak — sabne yeh jaana hai ki ek feared enemy ko totally crush karna zaruri hota hai. Agar ek chhoti si spark bhi chhodi gayi, to woh ek din bada aag ban sakta hai. Halfway rokne se zyada loss hota hai. Enemy recover karega, aur revenge lega. Use sirf physically nahi, mentally bhi tod do.

LAW 16
USE ABSENCE TO INCREASE RESPECT AND HONOR

Aksar nazar aane se tumhari value girti hai: jitna zyada tum logon ke saamne aate ho, utne zyada common lagne lagte ho. Agar tum already kisi group mein established ho, to thodi der ke liye us group se door chale jao — log tumhare baare mein aur zyada baat karenge, tumhari respect badh jaayegi. Value create karo scarcity ke through.

LAW 17
KEEP OTHERS IN SUSPENDED TERROR: CULTIVATE AN AIR OF UNPREDICTABILITY

Log habit ke creatures hote hain, aur dusron ke actions mein familiarity dekhna unki zarurat hoti hai. Tumhara predictable hona unhe control ka feel deta hai. Tables ko turn karo — khud ko deliberately unpredictable banao. Jab tumhara behavior random lagega, bina kisi pattern ke, to log confused rahenge aur tumhare moves ko samajhne mein thak jaayenge. Agar extreme tak le jaao, to yeh strategy logon ko intimidate aur terrorize kar sakti hai.

LAW 18
DO NOT BUILD FORTRESSES TO PROTECT YOURSELFISOLATION IS DANGEROUS

Duniya dangerous jagah hai aur har jagah enemies ho sakte hain, isliye protection zaruri hai. Ek fortress safe lag sakta hai, lekin isolation tumhe zyada danger mein daal sakta hai.

Tum valuable information se cut off ho jaate ho, aur ek easy target ban jaate ho. Behtar hai ki tum logon ke beech ghoomo, allies banao, mingle karo — bheed tumhe enemies se shield karti hai.

LAW 19
KNOW WHO YOU'RE DEALING WITH DO NOT OFFEND THE WRONG PERSON

Hamesha pata rakho ki tum kis se deal kar rahe ho — galat insaan ko offend mat karo. Duniya mein alag-alag tarah ke log hote hain, aur har koi tumhare strategy par same way mein react nahi karega. Agar tum kisi ko deceive karte ho jo revengeful nature ka hai, to woh zindagi bhar badla lene ki koshish karega. Aise log wolves hote hain in lambs' clothing. Isliye apne victims aur opponents wisely choose karo, aur galat insaan ko kabhi hurt mat karo.

LAW 20
DO NOT COMMIT TO ANYONE

Fool woh hota hai jo hamesha kisi side ya cause mein jaldi se commit kar leta hai. Tum kabhi kisi side ya cause ko apne upar haavi mat hone do. Jab tum apni independence ko maintain karte ho, tabhi tum dusron ke master ban sakte ho — logon ko ek dusre ke against use karke, tumhe chase karne par majboor karke.

LAW 21
PLAY A SUCKER TO CATCH A SUCKERSEEM DUMBER THAN YOUR MARK

Koi bhi stupid feel nahi karna chahta. Isliye trick yeh hai ki tum apne victim ko smart feel karao — itna smart ki woh samjhe ki tumse zyada intelligent hai. Jab woh is illusion mein aa jaata hai, to kabhi suspect nahi karega ki tumhare kuch hidden motives bhi ho sakte hain.

LAW 22
USE THE SURRENDER TACTIC: TRANSFORM WEAKNESS INTO POWER

Agar tum weak ho, to kabhi honor ke liye fight mat karo — surrender choose karo. Surrender tumhe time deta hai recover karne ke liye, conqueror ko irritate karne ke liye, aur wait karne ke liye jab uski power kam ho jaaye. Usse tumhe haraane ka maza mat do — pehle hi surrender kar do. Jab tum apna dusra gaal ghooma dete ho, to usse gussa aata hai aur woh unstable feel karta hai. Surrender ko power ka tool banao.

LAW 23
CONCENTRATE YOUR FORCES

Apni energy aur resources ko concentrate karo un jagahon par jahan unka impact sabse zyada ho. Tum zyada gain karte ho jab ek rich mine dhoond ke usme depth mein kaam karte ho, instead of har baar naye shallow mines pe jump karne ke. Intensity hamesha extensity se jeet jaati hai. Jab power ka source dhoond rahe ho, to ek key patron dhoondo — ek fat cow jo tumhe lambe samay tak milk de.

LAW 24
PLAY THE PERFECT COURTIER

Perfect courtier woh hota hai jo ek aisi duniya mein flourish karta hai jahan sab kuch power aur political skill ke around ghoomta hai. Usne indirection ka art master kiya hota hai — woh flatter karta hai, superiors ko yield karta hai, aur dusron par gracefully power assert karta hai. Courtiership ke rules seekho aur apply karo, tumhare rise ka koi limit nahi hoga.

LAW 25
RE- CREATE YOURSELF

Society tumpar jo roles impose karti hai, unhe accept mat karo. Apne aap ko dobara create karo — ek nayi identity banao jo attention grab kare aur kabhi bore na kare. Apni image ke master bano, doosron ko yeh define karne mat do. Public actions aur gestures mein drama daalo — tumhara power aur presence dono badhega.

LAW 26
KEEP YOUR HANDS CLEAN

Tumhe hamesha ek civility aur efficiency ka ideal image rakhna chahiye — tumhare haath kabhi dirty nahi lagne chahiye, na mistakes se, na kisi gandi deed se. Apni image spotless banaye rakhne ke liye, doosron ka use karo scapegoats aur cat’s-paws ki tarah, taaki tumhara involvement chhup jaaye.

LAW 27
PLAY ON PEOPLE'S NEED TO BELIEVE TO CREATE A CULTLIKE FOLLOWING

Logon ko kisi cheez mein believe karna hota hai — unki yeh zarurat itni strong hoti hai ki tum uska center ban sakte ho. Unhe ek cause do, ek naya faith do jo woh follow kar saken. Apne words ko vague rakho lekin promises se bhare hue. Rational thinking se zyada enthusiasm pe focus karo. Unhe rituals do, unse sacrifices maango. Jab organized religion aur bade causes nahi hote, tab tumhara belief system unhe ultimate power de sakta hai — aur tumhe bhi.

LAW 28
ENTER ACTION WITH BOLDNESS

Action lene ka time ho toh bold bano. Agar doubt hai toh try hi mat karo. Half-hearted attempt tumhari execution ko weak bana deta hai. Dar aur hesitation dangerous hote hain. Boldness mein power hoti hai. Agar koi galti ho bhi gayi toh boldness se hi usse fix karo. World bold logon ko admire karta hai, timid logon ko nahi.

LAW 29
PLAN ALL THE WAY TO THE END

End tak ka plan pehle hi bana lo. Har possible consequence aur twist ko dhyan mein rakho. Agar tum end tak ka plan karte ho toh circumstances tumhe control nahi karenge, balki tum situation ko control karoge. Long-term sochna hi true strategy hai.

LAW 30
MAKE YOUR ACCOMPLISHMENTS SEEM EFFORTLESS

Apne accomplishments ko effortless dikhao. Jo mehnat aur planning ki hai, usse chhupa ke rakho. Jab act karo toh aisa lage jaise tumhare liye ye sab asaan hai. Apni tricks kisi ko mat batao, warna wahi tumhare against use ki jaayegi.

LAW 31
CONTROL THE OPTIONS: GET OTHERS TO PLAY WITH THE CARDS YOU DEAL

Logon ko aisi choices do jismein har option tumhare favor mein ho. Apne victims ko aisi situation mein daalo jahan unhe lage ki unke paas choice hai, lekin reality mein wo tumhare control mein ho. Dono options unke liye loss aur tumhare liye gain ho.

LAW 32
PLAY TO PEOPLE'S FANTASIES

Log sach se bhag jaate hain kyunki sach boring ya painful ho sakta hai. Isiliye unki fantasies ko tap karo. Unke dreams aur desires mein power hai. Unhe woh dikhao jo wo dekhna chahte hain — magic, hope, escape.

LAW 33
DISCOVER EACH MAN'S THUMBSCREW

Har aadmi ka ek weakness hota hai — koi insecurity, secret ya emotional need. Us "thumbscrew" ko identify karo aur uska use karo apne favor mein.

LAW 34
BE ROYAL IN YOUR OWN FASHION: ACT LIKE A KING TO BE TREATED LIKE ONE

King ki tarah act karo, respect milti hai. Agar tum apne aap ko ordinary dikhate ho, log bhi tumhe lightly lenge. Lekin agar tum self-respect ke saath behave karte ho, log bhi tumhe respect denge. Confidence ka power strong hota hai.

LAW 35
MASTER THE ART OF TIMING

Patience seekho. Har cheez ka ek perfect timing hota hai. Jaldi mat karo, haste decision tumhari image kharaab karte hain. Right time pe strike karo, jab sab kuch tumhare favor mein ho.

LAW 36
DISDAIN THINGS YOU CANNOT HAVE: IGNORING THEM IS THE BEST REVENGE

Jo cheez tumhare paas nahi hai, usse ignore karo. Agar tum usse importance doge toh wo aur bada dikhne lagega. Jo nahi mil sakta, usse chhota aur bekaar dikhane ki aadat daalo.

LAW 37
CREATE COMPELLING SPECTACLES

Visual impact powerful hota hai. Dramatic actions aur grand gestures se log impressed hote hain. Spectacles create karo jo logon ka attention le lein, taki wo tumhare real intentions ko notice hi na karein.

LAW 38
THINK AS YOU LIKE BUT BEHAVE LIKE OTHERS

Socho jo tumhe sahi lage, lekin behave waise karo jaise society expect karti hai. Apne unique ideas ko sirf un logon ke saath share karo jo appreciate karte hain. Baaki sab ke saamne blend-in karo.

LAW 39
STIR UP WATERS TO CATCH FISH

Dusron ko angry karo, lekin khud calm raho. Jab tumhare enemies emotion mein aate hain, wo galti karte hain. Tumhe bas unka weak spot pakadna hai aur use twist karna hai.

LAW 40
DESPISE THE FREE LUNCH

Free cheezon se bacho. Jo free mein milta hai uske peeche hidden cost hoti hai. Jo valuable hai, uska price pay karo. Apni value tabhi banegi jab tum value dena jaante ho.

LAW 41
AVOID STEPPING INTO A GREAT MAN'S SHOES

Great insaan ki legacy mein mat phase raho. Agar tum kisi bade aadmi ke baad aate ho, toh double kaam karna padega unse better dikhne ke liye. Apna naya identity banao, apna path choose karo.

LAW 42
STRIKE THE SHEPHERD AND THE SHEEP WILL SCATTER

Agar ek banda group mein poison faila raha hai, usse hata do. Ek strong troublemaker sabko influence karta hai. Leader ko pehchano aur usse hi nikaal do, baaki log khud thik ho jaayenge.

LAW 43
WORK ON THE HEARTS AND MINDS OF OTHERS

Logon ke mind aur dil pe kaam karo. Jab tum unke emotional triggers ko samajh jaate ho, toh unhe apne way mein laana easy ho jaata hai. Force mat karo, seduce karo.

LAW 44
DISARM AND INFURIATE WITH THE MIRROR EFFECT

Mirror effect powerful hota hai. Jab tum dusron ka hi behavior unko wapas dikhate ho, wo confuse ho jaate hain. Unhe lagta hai tum unke jaise ho, lekin reality mein tum unhe manipulate kar rahe hote ho.

LAW 45
PREACH THE NEED FOR CHANGE, BUT NEVER REFORM TOO MUCH AT ONCE

Change zaroori hai, lekin dheere-dheere karo. Sudden change logon ko uncomfortable karta hai. Naye ideas introduce karo lekin is tarah ki wo purani system ka extension lage.

LAW 46
NEVER APPEAR TOO PERFECT

Too perfect mat dikho. Jab tum flawless dikhte ho, toh log jealous ho jaate hain. Kabhi-kabhi apni small weaknesses dikhao taaki log tumse relate kar sakein.

LAW 47
DO NOT GO PAST THE MARK YOU AIMED FOR; IN VICTORY, LEARN WHEN TO STOP

Jab goal achieve ho jaaye, ruk jao. Victory ke baad bhi aage badhne ki greed sab kuch barbaad kar sakti hai. Limit samajhni chahiye. Zyada overconfidence tumhe neeche gira sakta hai.

LAW 48
ASSUME FORMLESSNESS

Kabhi bhi fix shape ya form mat lo. Har time adaptable raho. Jo rigid hota hai, wo easily tod diya jaata hai. Tumhara true strength flexibility mein hai.

# PREFACE

Jab hume lagta hai ki logon aur situations pe humara koi control nahi hai, toh wo helplessness ka feeling unbearable lagta hai. Har kisi ko power chahiye hoti hai, kisi ko kam nahi chahiye. Lekin aaj ke zamane mein openly power-hungry dikhna dangerous hai. Hume fair aur decent dikhna padta hai, lekin andar se clever aur manipulative bhi hona padta hai—dost jaisa dikho, lekin game player jaise socho.

Ye constant do-faced game bilkul waise hi hai jaise purane zamane ke royal courts mein hota tha. Wahan power ke aas-paas ek court banta tha—king ya leader ke around—aur courtiers ko master ki service karni hoti thi, lekin overly flattering dikhte hi dusre courtiers unke khilaf ho jaate. Isliye sab kuch subtle hona chahiye tha. Aur saath hi, apne rivals se bhi bachna padta tha jo har waqt unhe push karne ke chance dhoond rahe hote.

Court ka atmosphere outwardly refined hota tha, lekin andar se full politics aur competition chalta rehta. Violence ya direct power moves allowed nahi the. Sab kuch silently, secretly hota tha. Smart courtiers apne moves indirect rakhte the—backstab bhi karte the toh muskurahat ke saath aur velvet gloves pehen kar.

Perfect courtier apna kaam charm, seduction, deception aur subtle planning se karta tha. Har move pehle se socha hua hota. Court ka life ek sophisticated war tha—nonstop tactical game jahan hamesha alert rehna padta tha.

Aaj ki duniya bhi kuch aisi hi paradox mein jeeti hai. Har cheez civilized aur fair dikhni chahiye, lekin agar hum rules ko literally follow karein, toh jo log chalak hain wo hume crush kar dete hain. Jaise Machiavelli ne bola tha, “Jo banda hamesha acha banne ki koshish karega, wo un logon ke beech barbad ho jayega jo ache nahi hain.” Court ka surface glittery tha, lekin andar greed, envy, hatred, aur lust ka volcano tha. Aaj bhi duniya fair dikhne ki koshish karti hai, lekin same dark feelings sab ke andar chalti rehti hain.

Isliye, jaisa Napoleon ne kaha tha, ek iron hand ko velvet glove ke andar chhupa lo. Agar tum indirection master kar lo—seduction, charm, deception aur opponents ko subtly beat karna seekh jao—toh tum power ke top tak pahuch sakte ho. Log tumhari baat maanenge bina samjhe ki tumne kya kiya, aur jab samjhenge hi nahi, toh na resistance milega na resentment.

Kuch log aise power games ko evil ya outdated bolte hain. Par ye log bhi power ke game ke top players ho sakte hain. Ye apni weakness ko virtue bana ke dikhate hain, sympathy gather karte hain, aur manipulate karte hain bina directly power show kiye. True powerless

insaan kabhi apni weakness ka show nahi karta. Lekin weakness ka dikhawa bhi ek powerful strategy hoti hai—subtle aur deceptive—jaise Law 22 mein likha hai: Surrender Tactic.

Ek aur common strategy jo supposedly nonplayers use karte hain, wo hoti hai equality ka demand har area of life mein. Har kisi ke sath same treatment, chahe unki ability ya status kuch bhi ho. Lekin agar tum sabko equally treat karne ki koshish karte ho, toh tum naturally differences ko ignore kar rahe ho—jo log average hain unhe elevate karoge, aur jo naturally better hain unko suppress kar doge. Ye bhi ek hidden power strategy hai, jahan reward system ko control karne ki koshish ki ja rahi hoti hai.

Ek aur escape route hai complete honesty and straightforwardness. Lekin jo log power chahte hain, wo mostly secrecy aur deception use karte hain. Aur jab tum 100% honest banne ki koshish karte ho, toh wo log hurt hote hain aur react karte hain. Tumhara honest bolna bhi log bias aur personal motive ke sath dekhenge. Aur wo galat bhi nahi honge—kyunki sach ye hai ki honesty bhi ek subtle power move hai, jisme tum apne aap ko noble aur selfless dikhate ho, jisse log trust karein. Ye persuasion ka hi ek refined form hai.

Kuch log apne aap ko power game se alag dikhane ke liye naivety ka mask pehente hain. Lekin ye bhi ek deceptive strategy ho sakti hai (Law 21 dekho: Seem Dumber Than Your Mark). Even real innocence bhi power se door nahi hai. Bacche naively behave karte hain, lekin unka core motive hota hai control paana apne environment pe. Unka powerless feel karna hi unhe chhoti chhoti tricks seekhne par majboor karta hai. Aur jab koi innocent dikhta hai, wo aksar sabse zyada effective manipulator hota hai—kyunki unhe self-doubt nahi hota.

Jo log genuinely nonplayer dikhte hain, wo usually apni morality, fairness, aur justice ka badge leke ghoomte hain. Lekin sach toh ye hai ki har koi power chahta hai, aur unki ye moral superiority ka show ek distraction hoti hai, jisse wo apne hidden power plays ko cover karte hain. Agar tum unhe closely observe karo, toh tum dekhoge ki ye log hi sabse expert hote hain manipulation mein—even agar wo subconsciously hi kyu na kar rahe ho.

Agar duniya ek giant court jaisa hai aur hum usme trapped hain, toh game se alag hone ki koshish bekaar hai. Wo sirf tumhe powerless banayega, aur powerless rehna miserable hota hai. Isliye resist karne ke bajay, game ko master karo. Jitne ache tum power handle karne mein banoge, utne ache tum dost, partner, aur insaan ban jaoge. Jaise Law 24 mein courtier banne ki baat hoti hai—tum dusron ko uplift karne lagte ho, unka confidence badhate ho, aur wo tum par depend hone lagte hain.

48 laws ko master karna dusron ko unnecessary hurt hone se bachata hai. Power ek fire ki tarah hai—agar tumhe uski properties nahi pata, toh tum khud ko aur dusron ko jalane lagte ho. Aur agar ye game inevitable hai, toh deny karne se better hai ki uske ek artist ban jao.

Log kehte hain ki logon ko handle karne ke do hi real tareeke hain—force aur cunning. Pyaar bhi ek option hai, par wo sirf sunshine ka intezaar karna hai, jabki life har moment demand karti hai.

Power seekhne ke liye tumhe apni duniya dekhne ki perspective badalni padegi. Ye easy nahi hai—years of practice lagti hai. Tumhe kuch core skills develop karni padengi.

Aur sabse basic, sabse crucial skill hai: apne emotions ko control karna. Emotional reaction tumhare power ke raste ka sabse bada obstacle hota hai. Ek impulsive response tumhe short-term relief de sakta hai, lekin long-term mein wo tumhara nuksaan karega. Emotions reason ko blur kar dete hain. Aur agar tum situation clearly nahi dekh pa rahe ho, toh tum effectively respond bhi nahi kar paoge.

Anger sabse destructive emotional reaction hoti hai, kyunki yeh tumhari clarity ko sabse zyada destroy karti hai. Jab tum gusse mein react karte ho, toh tumhara control loose ho jata hai aur saamne wala aur zyada strong ho jata hai. Agar tum kisi enemy se badla lena chahte ho, toh gussa dikhane ke bajay friendly pretend karna zyada powerful strategy hoti hai—usse confuse karo, alert mat karo.

Francesco Vettori ne likha tha ki insaan kitni variety ke tareekon, tricks, aur efforts se dusre ko fool karta hai—aur isi se duniya aur zyada interesting ban jati hai.

Balzac ne kaha tha ki dunia mein fixed principles nahi hote, sirf situations hoti hain. Good aur bad nahi hote, bas circumstances hote hain. Ek intelligent insaan situations ko samajhkar unhe guide karta hai. Agar rules fix hote, toh nations bhi unhe bar-bar change nahi karte.

Love aur affection bhi destructive ho sakte hain, kyunki wo tumhari judgement ko blind kar dete hain—especially un logon ke liye jinke intentions tum expect nahi karte. Tum in emotions ko feel na karne ka try mat karo, lekin unhe kaise express karte ho, usmein hamesha control rakho. Sabse important: emotions kabhi bhi tumhari planning aur strategies ko influence nahi karne chahiye.

Emotions pe control ka dusra angle hai—apne aap ko present se thoda distance karna, aur past aur future dono ko objectively dekhna. Jaise Roman god Janus ke do chehre hote the—ek peeche dekhne wala aur ek aage—tumhe bhi waise hi develop karna hoga. Ek face jo hamesha future pe focus kare: “No days unalert.” Har risk ko imagine karo even before it appears. Happy ending imagine karne ke bajay, har problem ka calculation karo, har permutation aur pitfall ka plan banao. Jitna door tak sochoge, utna powerful banoge.

Janus ka doosra chehra past ki taraf dekhta hai—lekin revenge ya grudges ke liye nahi. Tumhe purane hurt ya failures ko bhoolna seekhna hoga. Real reason past dekhne ka yeh

hai ki tum seekh sako—jo log tumse pehle aaye unki mistakes aur moves se. Is book ke historical examples tumhara kaafi help karenge.

Past sirf books se nahi, apne khud ke experience se bhi dekhna hoga—tumhare aur tumhare aaspaas ke logon ke actions se. Sabse valuable school wahi hota hai jo tumne khud jeeya ho. Apni past mistakes ko honestly analyze karo, especially wo jinhone tumhe sabse zyada hold back kiya. Unhe 48 Laws ke context mein samjho. Har mistake se ek lesson aur ek kasam nikalo: "Main ye galti dobara nahi karunga." Agar tum aise apne aap ko objectively observe kar sako, toh tum past ke destructive patterns ko todna seekh jaoge—and that is an incredibly powerful skill.

Power paane ke liye appearances se khelna aana chahiye. Iske liye tumhe alag-alag mask pehnna seekhna hoga aur apne paas deception ke tricks ka ek bag ready rakhna padega. Deception ya acting ko ugly ya immoral mat samjho. Har human interaction me kisi na kisi level pe deception hoti hai. Aur shayad isi ability ki wajah se hum animals se alag hote hain.

Greek myths, Mahabharata, aur Gilgamesh jaise epics me gods deception ka use karte hain. Odysseus jaise great men unke jaisa clever ban kar unki power se match karte hain. Deception ek civilized art hai aur power ka most potent weapon hai.

Tum deception tab tak master nahi kar sakte jab tak tum apne aap se thoda detached na ho jao — jab tak tum har situation ke hisaab se alag person banne ko ready na ho. Jo moment demand kare, uske hisaab se mask change karo. Jab tum apne appearance ko flexible bana loge, tumhare andar ka heaviness khatam ho jaayega. Actor ki tarah apna chehra mold karo. Apne intentions chhupao. Dusron ko traps me fasaana practice karo.

Appearance aur deception se khelna life ka ek aesthetic pleasure bhi hai aur power hasil karne ka ek key tool bhi.

Agar deception tumhara sabse strong weapon hai, toh patience tumhara best shield. Patience tumhe stupid galtiyan karne se bachata hai. Jaise emotions ko master karna ek skill hai, waise patience bhi. Yeh naturally nahi aata. Power natural nahi hoti — yeh godlike cheez hai. Aur patience gods ka ek top virtue hai. Sab kuch hoga — bas time do aur future ko 2-3 steps aage tak sochke chalo. Impatience tumhe weak dikhata hai. Power ke raaste me sabse badi rukawat impatience hi hoti hai.

Power basically amoral hoti hai. Isliye tumhe situation ko "right or wrong" me judge karne ki aadat chhodni padegi. Power ek game hai. Game me tum apne opponent ke intentions nahi, balki unke actions ka result dekhte ho. Har koi apne actions ko justify karta hai — "maine toh achha soch ke kiya tha" kehkar. Tumhe aise excuses sunke bas andar hi andar hansna seekhna chahiye.

Power ka game game ki tarah hi khelo. Tumhara opponent saamne baitha hai. Dono ek-doosre ke rules respect karte hain, par personally kuch nahi lete. Strategy se khelo. Unke har move ko calm mind se observe karo. Unki “nice intentions” se zyada tum unki politeness ko appreciate karoge. Hamesha dekhna ki unke actions ka actual result kya hai. Sirf intentions dekhkar distract mat ho jao.

Power mastery ka aadha hissa ye hota hai ki tum kya nahi karte. Tumhe seekhna hoga har cheez ko uske cost se judge karna. Nietzsche ne likha tha: “Kisi bhi cheez ki value yeh nahi hoti ki usse kya mila, balki yeh hoti hai ki uske liye kya chhoda.” Shayad tum goal achieve kar lo — lekin agar uske liye tumne apna peace, time, ya energy kharch kar diya toh worth nahi tha.

Life short hai. Opportunities limited hain. Tumhare paas limited energy hai. Isliye time bhi ek critical asset hai. Dusron ke affairs me apna time ya peace waste mat karo — yeh price bahut high hai.

Power ek social game hai. Is game ko seekhne ke liye tumhe logon ko samajhne ki skill develop karni hogi. Baltasar Gracian ne likha tha: “Jab hum animals ya herbs ke properties study karte hain, toh logon ke properties kyu nahi?” Power ke master player banne ke liye tumhe master psychologist banna padega. Logon ke actions ke peeche chhupe motives ko samajhna tumhara sabse bada advantage banega. Ye tumhare liye deception, seduction, aur manipulation ke endless doors khol dega.

Insaan bahut complex hote hain. Tum chaaho toh poori life unhe observe kar sakte ho, phir bhi kabhi unhe poori tarah samajh nahi paoge. Isiliye, jitni jaldi ho sake, apni observation skills develop karna start karo. Aur ek cheez yaad raho — kisi ko study karne ya trust karne me kabhi discrimination mat karo. Kisi par completely trust mat karo. Har kisi ko observe karo — chahe wo tumhare friends ho ya loved ones.

Aur sabse zaroori, power tak pahuchne ke liye hamesha indirect route choose karo. Apni chaalaki ko hamesha chhupakar rakho. Jaise billiard ball sidha nahi lagti, balki ghuma ke shot lagta hai, waise hi tumhare moves hone chahiye — planned aur least obvious.

Jab tum ye art master kar loge, tabhi tum modern world me courtier jaise survive kar paoge — bahar se decency ka mask aur andar se ek master manipulator.

**The 48 Laws of Power** ek manual hai indirection ke art ka. Ye laws un writers, thinkers, aur strategist ki wisdom se nikle hain jo power ke game ko master kar chuke the. In laws ka source 3000 saal se bhi zyada purana hai — ancient China se leke Renaissance Italy tak — aur in sabme ek common truth chhupa hai: Power ka asli essence.

In laws ka simple principle hai: Kuch actions tumhari power badhate hain (law follow karne se), aur kuch actions tumhe destroy kar dete hain (law todne se). Har law historical example se explained hai. Ye laws timeless aur universal hain.

Tum is book ko alag-alag tariko se use kar sakte ho:

- Agar tum isse start to end padho, toh tum power ka ek holistic view le sakte ho. Shuruaat me kuch laws tumhe irrelevant lag sakte hain, lekin time ke saath tum samjh jaoge ki sabhi interconnected hain.

- Tum isse ek reference guide ki tarah bhi use kar sakte ho. Jaise maan lo tum apne boss ke sath struggle kar rahe ho, toh tum directly table of contents dekh kar wo law read kar sakte ho jo tumhare situation pe fit baithta ho.

- Ya sirf fun ke liye bhi padh sakte ho — history ke kuch entertaining aur shocking examples ke liye.

Lekin ek warning: Agar tum isse sirf fun ke liye padhoge, toh ho sakta hai tum power ke maze me kho jao. Power ek maze ki tarah hai — tum usme ghus jaoge, aur samjhoge nahi ki kab tum uske puzzles solve karne me addicted ho gaye.

Yeh kitab tabhi reward degi jab tum ise seriously padhoge. Gods of power frivolous logon ko punish karte hain — aur sirf unhi logon ko reward dete hain jo genuinely seekhna chahte hain.

Jaise Machiavelli ne kaha tha:

"Jo aadmi hamesha good banne ki koshish karta hai, wo un sab logon ke beech barbaad ho jaata hai jo good nahi hain."

Isiliye, agar kisi leader ko apni power bachani hai, toh use yeh seekhna hoga ki kab aur kaise “not to be good.”

# LAW 1

## NEVER OUTSHINE THE MASTER JUDGMENT

Hamesha un logon ko jo tumse upar hain, unhe comfortably superior feel karwao. Agar tum unhe impress karne ki koshish mein apni talent zyada dikha doge, toh ulta effect ho sakta hai—wo insecure ya jealous feel kar sakte hain. Apne seniors ko tum unse bhi zyada brilliant dikhne do, tabhi tum power ke top tak pahuch paoge.

Nicolas Fouquet, Louis XIV ka finance minister, ek flamboyant aadmi tha—lavish parties, poetry aur beautiful women ka shaukeen. Usne socha ki jab Prime Minister Mazarin mar gaya, toh agla PM wahi banega. Par Louis ne us position ko hi khatam kar diya.

Fouquet ko laga ki wo king ki nazar mein gir gaya hai, isliye usne king ke liye ek grand party plan ki, jiska excuse tha uske naye chateau Vaux-le-Vicomte ka celebration. Party ka asli maksad tha king ko khush karna aur uska attention wapas lena.

Europe ki top nobility, poets jaise La Fontaine aur writers jaise La Rochefoucauld wahan the. Molière ne party ke liye ek play likha, jisme wo khud perform karne wale the. 7-course exotic dinner tha, live music, fireworks, aur ek dreamy garden tour tha. King ko personally Fouquet ne garden dikhaya.

Party itni over-the-top thi ki agle din Fouquet ko arrest kar liya gaya. Us par treasury se paise churaane ka case chala. (Zyada paise actually king ke kehne par hi use kiye gaye the.) Court ne usse guilty declare kiya aur usse France ke sabse isolated jail mein bhej diya gaya—jahaan usne 20 saal akela time bitaya.

Louis XIV ek proud aur arrogant king tha. Usse ye bardasht nahi tha ki koi aur usse zyada shine kare. Fouquet ki party ne uski ego hurt ki thi. Uske baad Louis ne ek aur minister banaya, Colbert, jo simple tha aur boring parties karta tha. Colbert ne ensure kiya ki treasury ka paisa sirf Louis ke control mein rahe.

Usi paisa se Louis ne Versailles banwaya—Fouquet ke chateau se bhi zyada grand. Wahi architects aur garden designer use kiye gaye. Aur Louis ne wahan Fouquet se bhi zyada lavish parties host ki.

Chalo situation ko samajhte hain. Party ki shaam ko, jab Fouquet ek ke baad ek grand cheezein king Louis ko dikhata gaya, toh usse laga wo apni loyalty aur dedication dikh raha

hai. Uska plan tha ki king firse usse pasand kare, uske good taste, contacts aur popularity ko notice kare, aur usse prime minister banane ka decision le.

Lekin hua ulta. Har naye surprise aur har guest ki smile ne king Louis ko yeh mehsoos karwaya ki log Fouquet se zyada impress ho rahe hain, usse nahi. Usse laga Fouquet apni power aur wealth show off kar raha hai. Ye party Louis ko flatter nahi kar payi, balki uske ego ko hurt kar gayi. King ne kuch nahi bola, par ek excuse dhoond liya usse hataane ka, kyunki Fouquet ne usse insecure feel karwa diya tha.

Jo log apne master ke ego ko hurt karte hain, uske confidence ko todte hain, unka yahi anjaam hota hai.

Shaam ke starting mein Fouquet top pe tha. End tak wo bilkul gir chuka tha.

1600s mein Italian scientist Galileo bhi ek delicate situation mein tha. Uska research great rulers ki generosity pe depend karta tha. Isliye wo apni discoveries unhe gift karta tha jaise ki usne ek military compass Duke of Gonzaga ko diya. Phir uska book Medici family ko dedicate kiya. Usse gratitude mila, students mile, par cash nahi milta tha. Is wajah se uski life insecure thi.

Lekin 1610 mein, jab usne Jupiter ke moons discover kiye, toh usne ek naya smart approach liya. Pehle jaise wo alag-alag patrons ko apni discoveries divide karke deta tha, ab usne sirf Medici family ko target kiya.

Kyun? Kyunki Jupiter Medici family ka symbolic planet tha—power, divinity, aur Roman legacy ka symbol. Galileo ne apni discovery ko Medici greatness se jod diya. Usne bola ki Jupiter ke 4 moons, Medici ke 4 beto jaise hai, aur ye stars heaven se specially Medici family ko honor karne aaye hain.

Phir usne ek emblem banwaya jisme Jupiter ek cloud pe baitha hai aur 4 moons uske around ghoom rahe hain—aur wo emblem Cosimo II ko gift kiya. Is symbolic act se, Medici ko laga ki universe bhi unki greatness ko maan raha hai.

Result? Cosimo II ne Galileo ko apna official court philosopher aur mathematician bana diya—with salary. Ab Galileo ko kisi aur patron ke liye struggle nahi karna pada.

Galileo ne ek hi move se wo sab paa liya jo wo saalon se nahi paa paaya tha. Kyunki masters ko knowledge ya truth se farak nahi padta—unhe apni glory aur naam chahiye hota hai.

Galileo ne unhe ye feel nahi karwaya ki wo sirf paisa dene wale hain. Usne unhe powerful aur divine dikhaya. Usne apne master ko outshine nahi kiya, balki unhe sabse upar dikhaya.

Sabke andar kuch na kuch insecurities hoti hain. Jab aap apne aapko duniya ke saamne confidently dikhate ho, apne talents showcase karte ho, toh naturally logon ke andar jealousy, resentment aur insecurity jagti hai. Ye normal hai. Aap poori life doosron ke petty emotions ke baare me soch ke nahi jee sakte.

Lekin jab baat un logon ki ho jo aapse upar hain, toh approach bilkul alag hona chahiye. Power ke game me apne master ko outshine karna sabse badi aur khatarnak galti hoti hai.

Ye mat sochna ki Louis XIV aur Medici ke zamane se duniya bahut badal gayi hai. Jo log high status tak pahuch jaate hain, wo ek king ya queen ki tarah sochne lagte hain — unhe apni position secure chahiye hoti hai, aur apne aas-paas ke sab logon se smarter, wittier aur zyada charming mehsoos karna hota hai.

Ye bahut common aur deadly misunderstanding hai ki agar aap apne gifts aur talents dikhate ho, toh aap master ka trust aur pyaar jeet rahe ho. Shayad wo appreciation ka show kare, par jaisi usse moka milega, wo aapko replace kar dega kisi kam intelligent, kam attractive aur kam threatening insaan se — jaise Louis XIV ne Fouquet ko hata ke Colbert ko le aaya. Aur asli wajah kabhi directly nahi batayega, bas koi excuse bana lega aapko hataane ka.

Is law ke do important rules hain:

**Pehla:** Kabhi-kabhi aap sirf apne nature ke wajah se bhi master ko outshine kar dete ho. Kuch masters extremely insecure hote hain. Agar aap naturally charming, graceful ya talented ho, toh aap unka ego hurt kar sakte ho — chahe aapka intention na ho.

Jaise Astorre Manfredi — Italy ka ek young prince, jo handsome tha, generous tha, aur apne logon me kaafi popular tha. 1500 me jab Cesare Borgia ne Faenza ko capture kiya, toh usne city ko spare kiya aur Manfredi ko freedom di. Par kuch weeks baad, usse Roman jail bhej diya gaya. Ek saal me uska dead body Tiber river me mila — gale me patthar bandha hua tha. Borgia ne kuch false charges laga diye, par asli reason tha insecurity. Manfredi ka sirf hona hi uske charm ko overshadow kar raha tha. Lesson: Agar aapko apni natural brilliance control nahi karni aati, toh insecure aur jealous logon se door raho — ya fir unke saamne apni shine thodi dull karo.

**Dusra:** Ye mat sochna ki agar master aapko pyaar karta hai ya favor karta hai, toh aap kuch bhi kar sakte ho. History bhari padi hai un logon se jo favorite the, lekin thoda sa overstep kar gaye aur unka downfall ho gaya.

Example: Japan ke Emperor Hideyoshi ka favorite adviser tha — Sen no Rikyu. Wo tea ceremony ka master tha, palace me apna apartment tha, poore Japan me respect milta tha.

Par 1591 me Hideyoshi ne use arrest karwaya aur death sentence de diya. Rikyu ne khud hi apni jaan le li.

Baad me pata chala ki Rikyu ne apni ek wooden statue banwai thi — jisme wo noble sandals pehne ek proud pose me khada tha — aur use palace ke sabse important temple ke saamne rakhwa diya tha, jahaan se royalty guzarti thi. Hideyoshi ko laga ki Rikyu apne limits bhool gaya hai. Usne ye samajh liya tha ki wo nobility jaisa hi hai, apni position ko granted lene laga tha — jabki uska poora stature emperor ke favor par based tha.

Ye uski ek aisi galti thi jo maaf nahi ki gayi — aur usse apni jaan deni padi.

Lesson: Apni position ko kabhi taken for granted mat lo. Aur jo bhi favors mile hain, unka overconfidence kabhi mat lo.

Aap jab ye samajh lete ho ki apne master ko outshine karna dangerous hai, tab aap is law ko smartly apne favor me use kar sakte ho.

Sabse pehle, apne master ko subtly flatter karo. Direct tareeke se taarif karna kabhi-kabhi kaam karta hai, lekin wo obvious hota hai aur doosre log usse notice kar lete hain. Discreet ya subtle flattery zyada powerful hoti hai.

Agar aap apne master se zyada intelligent ho, toh aisa act karo jaise aapko uski knowledge ki zarurat hai. Apne aapko thoda naïve dikhane me koi harm nahi hai. Kabhi-kabhi chhoti moti galtiyan jaan bujh ke karo jisse aap usse help maang sako. Masters ko aise moments bahut pasand aate hain jahan wo apna experience share kar sakein. Agar aap unhe yeh moka nahi doge, toh wo aapke khilaaf resentment feel kar sakte hain.

Agar aapki ideas unse zyada creative hain, toh unka credit bhi unko hi do — especially in public. Dikhana chahiye ki aapki baat sirf unki hi baat ka extension hai.

Agar aapka humor unse better hai, toh jester ban jao, lekin unhe boring ya rude mat banne do by comparison. Zarurat padhe toh apna humor tone down karo aur unhe hi main entertainer dikhane ka tareeka dhundo.

Agar aap naturally zyada sociable aur generous ho, toh dhyan rakho ki aap unki shine ko block na karo. Master ko sun ki tarah lagna chahiye — sab uske around hi ghoomein. Agar aap unke liye koi performance ya entertainment kar rahe ho, toh apne limited means ka halka display unke liye sympathy laa sakta hai. Lekin apni grace ya generosity se unhe impress karne ki koshish dangerous ho sakti hai — Fouquet ke example se seekho, warna price pay karni padegi.

Yahan strength chhupana weakness nahi hai — ye ek smart strategy hai jo aapko long term me power de sakti hai. Jab aap doosron ko aage dikhate ho, toh aap actually control me hote ho — unke insecurity ka shikaar nahi. Ye sab us din kaam aayega jab aap decide karoge ki ab rise karna hai. Agar aap Galileo ki tarah apne master ko aur bhi zyada chamka sako in public, toh aap unke liye ek godsend ban jaoge — aur turant aapko elevate kiya jaayega.

**Image analogy:** Aasmaan me sirf ek hi sun hota hai. Uski roshni ko kabhi block mat karo. Khud background me ho jao aur uski chamak ko aur enhance karne ke tareeke dhoondo.

**Authority ka kehna hai:** Kabhi master ko outshine mat karo. Koi bhi superiority irritating hoti hai — lekin jab ek servant ya subject apne prince se superior lagta hai, toh wo stupid hi nahi, fatal hota hai. Jaise stars sun ke aas paas nahi dikhte, waise hi aapko bhi master ke aage chup rehna chahiye.

**Reversal:**

Har kisi ko upset karne se darna zaroori nahi hai — lekin aapko smartly selective hona padega. Agar aapka superior already ek “falling star” hai, matlab uska downfall close hai, toh usse outshine karne me koi risk nahi. Mercy mat dikhao — jab wo top pe aaya tha, tab usne bhi mercy nahi dikhayi thi.

Uski strength ko evaluate karo. Agar wo weak hai, toh discreetly uska downfall fast karo — usse har front pe beat karo, smartly. Lekin agar wo bahut zyada weak hai, toh usse humiliate mat karo — cruel ya ruthless lag sakta hai.

Lekin agar master strong hai aur secure position me hai, toh patience rakho. Time ke saath sabka power fade hota hai. Agar aapne smartly khela, toh aap usse survive karoge, aur ek din naturally outshine bhi.

# LAW 2

## NEVER PUT TOO MUCH TRUST IN FRIENDS, LEARN HOW TO USE ENEMIES JUDGMENT

Friends se hamesha thoda careful raho — wo aapko jaldi betray kar sakte hain, kyunki unme jaldi jealousy aa jaati hai. Jab unhe zyada importance milti hai, toh wo spoiled aur controlling ban jaate hain. Lekin agar aap kisi purane enemy ko hire karte ho, toh wo friend se bhi zyada loyal niklega — kyunki uske paas prove karne ke liye zyada hota hai. Actually, friends se zyada danger enemies se nahi, friends se hota hai. Aur agar aapke paas koi enemy nahi hai, toh kisi tarah se unhe create karo.

Mid-ninth century A.D. mein, ek young ladka Michael III Byzantine Empire ka emperor bana. Uski maa Theodora ko forcefully ek nunnery bhej diya gaya tha, aur uske lover Theoctistus ka murder ho chuka tha. Is pura game ka mastermind tha Michael ka uncle Bardas — intelligent aur ambitious.

Michael abhi young tha, inexperienced tha, aur uske aas paas sab power-hungry log the. Usse kisi trustworthy insaan ki zarurat thi — toh usne apne best friend Basilius ko choose kiya. Basilius government ya politics mein zero experience rakhta tha — wo toh sirf royal stables ka head tha. Lekin usne Michael ki life bachayi thi ek baar jab ek wild horse attack karne wala tha. Michael uske strength se impress ho gaya tha, aur use stables ka head bana diya tha. Uske baad se dono inseparable ho gaye.

Michael ne Basilius ko top school mein bheja, uska makeover karwaya — ek simple peasant ko ek classy courtier bana diya. Jab Michael emperor bana, usne Basilius ko apna chief councillor bana diya. Logon ne suggest kiya ki Bardas is job ke liye better hai, lekin Michael ne ignore kiya.

Basilius ne kaafi kuch seekh liya aur ab wo state affairs mein Michael ko advise karne laga. Bas ek issue tha — Basilius hamesha paise ki demand karta tha. Michael ne uski salary double, phir triple kar di. Usse nobility ka title bhi diya aur apni mistress Eudoxia se uski shaadi bhi karwa di.

Lekin drama yahin khatam nahi hua. Bardas army ka head ban chuka tha, aur Basilius ne Michael ke kaan bhar diye ki Bardas ab uske against plan kar raha hai. Michael ne Bardas ka murder plan kiya — ek horse race ke time Basilius ne use stab kar diya.

Uske baad Basilius army ka head ban gaya. Ab uska power aur money dono high ho gaya. Thode saalon baad, jab Michael financial trouble mein aaya, usne Basilius se loan wapas maanga — lekin Basilius ne return karne se inkaar kar diya, woh bhi ek arrogant attitude ke saath.

Lesson?
Agar kisi ko enemy banana hai, toh friend choose karo — wo exactly jaanta hai aapko hurt kaise karna hai.

Diane de Poitiers, mistress thi Henri II of France, kehti thi:
“Jab bhi main kisi khaali position pe kisi ko appoint karti hoon, main 100 logon ko naraaz karti hoon aur ek ko thankless bana deti hoon.”

Louis XIV ne bola:
“Mujhe sabse zyada dard un logon ne diya jinse maine sabse zyada pyaar kiya aur jinpe sabse zyada trust kiya. Shayad kisi ek person ko love aur serve karna sahi ho, lekin friendship ke is khatarnaak trap pe kabhi itna bharosa mat karo ki baad mein pachtana pade.”
– Baldassare Castiglione

Ek kahani hai:
Ek snake hunters se bach raha tha. Usne ek farmer se help maangi. Farmer ne use bachane ke liye squat kiya, aur snake uske pet ke andar ghus gaya. Jab danger chala gaya aur farmer ne kaha ki ab bahar aa jao, toh snake ne mana kar diya. Bola yaha andar safe aur warm hai.

Farmer ne raste mein ek heron ko sab kuch bataya. Heron ne bola squat karo aur zor lagao. Jaise hi snake ne sir bahar nikala, heron ne usse pakad liya, bahar nikala aur maar diya.

Farmer ko laga ki poison abhi bhi uske andar ho sakta hai. Heron ne bola iska ilaj hai: 6 white birds ko cook karke khana. Farmer bola, “Tu hi white bird hai, tuhi kaam aayega.” Usne heron ko pakda, bag mein daala aur ghar le gaya.

Jab usne apni wife ko sab bataya, wife ne bola, “Tumhe sharam aani chahiye. Ek bird ne tumhari jaan bachayi aur tum use maarne ki soch rahe ho?” Usne heron ko turant free kar diya. Jaise hi heron udha, usne wife ki aankhen nikaal di.

Moral: Jab paani uphill flow kar raha ho, samajh jao koi apna badla le raha hai.

Michael III ko finally samajh aaya ki usne kya galti ki — jis Basilius ko usne sab kuch diya tha, uske paas ab zyada paisa, army mein zyada support, aur actual mein usse zyada power thi. Kuch hafton baad, ek raat party ke baad jab Michael so kar utha, uske aas paas soldiers the. Basilius ne dekha jaise soldiers ne emperor ko maar diya. Fir Basilius ne khud ko emperor

declare kiya aur Michael ka kata hua sir ek lambi stick pe laga kar city mein ghoda chalate hue ghooma.

**Interpretation**
Michael ne socha tha ki Basilius uska sabse loyal hoga — kyunki uski poori life, paisa, education, power sab Michael ne diya tha. Lekin usne ek monster create kar diya. Ek aisa insaan jise power ka taste lag gaya tha. Basilius har baar kuch maangta aur Michael de deta. Usne socha ki ye sab uski mehnat se mila hai, favors ka koi matlab nahi.

Michael chahta toh time pe sab kuch theek kar sakta tha. Lekin love aur friendship sabko blind kar dete hain. Kisi ko yakeen nahi hota ki friend bhi betray kar sakta hai. Michael bhi tab tak believe karta raha, jab tak uska sir ek pike pe nahi chadha diya gaya.

Voltaire ne sahi kaha:
**"Lord, mujhe doston se bacha — dushmanon ka toh main khud hi sambhaal lunga."**

Han Dynasty ke girne ke baad (A.D. 222), kai centuries tak Chinese history mein ek hi pattern repeat hota raha — violent aur bloody coups. Army ke log kisi weak emperor ko maar dete, fir ek strong general ko Dragon Throne pe bitha dete. Wo general naye dynasty ka emperor ban jaata, aur apne fellow generals ko maar deta taaki power secure rahe. Kuch saal baad fir naye generals uthte, aur ya to us emperor ko ya uske sons ko maar dete. Emperor banna matlab power mein hona nahi tha — actually emperor sabse weak aur sabse unsafe position mein hota tha.

A.D. 959 mein General Chao K'uang-yin Emperor Sung bana. Usne samajh liya ki chances high hain ki 1–2 saal ke andar uski bhi murder ho jaayegi. Is pattern ko todne ke liye, emperor banne ke kuch hi time baad usne ek bada banquet rakha apne naye dynasty ka celebration karne ke liye — usne army ke most powerful commanders ko invite kiya.

Wine peene ke baad usne sab guards aur servants ko bhej diya, sirf generals ko chhodkar. Sab generals ko laga ki wo sabko ek saath maarne wala hai. Lekin instead, usne calmly bola: "Din bhar dar bana rehta hai, na table pe sukoon hai, na bed pe. Tum sab bhi kabhi na kabhi soch rahe hoge ki throne pe kaise aana hai. Mujhe tum sab par bharosa hai, lekin agar kabhi tumhare log tumhe yellow robe pehna ke zabardasti emperor bana dein, to tum kaise refuse karoge?"

Generals dar gaye aur loyalty swear karne lage. Tab Emperor Sung ne bola: "Best life wahi hai jo peace aur comfort ke saath guzre. Agar tum apna command chhodne ko ready ho, to main tumhe badhiya estates aur luxurious life dunga — singers aur girls ke saath maze mein jeene ke liye."

Generals ko samajh aa gaya ki struggle aur tension bhari life se better hai relaxed noble life. Next day sabne apna resignation de diya, aur Sung ne unko door-daraz estate deke wahan bhej diya — jahan wo power se completely door the.

Kuch saal baad Emperor Sung ne apna rule aur zyada secure karna shuru kiya. A.D. 971 mein King Liu of Southern Han ne finally surrender kiya. Sung ne usse court ka rank diya aur palace mein bulaya wine peene ke liye. Jab Sung ne usse glass diya, to Liu dar gaya ki kahin wo poison na ho. Usne bola: "Mere crimes death ke layak hain, lekin main aapse request karta hoon ki mujhe maaf kar dein. Main yeh wine peene ki himmat nahi kar raha hoon." Sung hans pada, glass liya aur khud pee gaya — koi poison nahi tha. Tab se Liu uska sabse loyal supporter ban gaya.

Us time China chhoti-chhoti kingdoms mein banta tha. Jab Ch'ien Shu defeat hua, to Sung ke ministers ne bola ki us rebel ko imprison karo. Unhone documents bhi diye jisme dikhaya gaya tha ki wo abhi bhi emperor ko maarne ki planning kar raha hai. Jab Ch'ien Shu Sung se mila, to emperor ne usse imprison nahi kiya, balki respect diya. Usne usse ek package bhi diya aur bola: "Isse raste mein kholna jab ghar jaa rahe ho."

Ch'ien Shu ne package khola to usmein wo saare documents the jo uski conspiracy ko prove karte the. Usne samajh liya ki emperor sab kuch jaanta tha, phir bhi usne maaf kar diya. Yeh generosity uske dil ko jeet gayi, aur wo bhi Sung ka loyal vassal ban gaya.

Ek Brahman, jo Veda ka expert hai aur saath hi ek mahaan archer bhi ban gaya hai, apne dost jo ab king ban chuka hai, usko apni service offer karta hai. Brahman chillata hai, "Pehchaan mujhe, main tera dost hoon!" King usse contempt ke saath jawab deta hai: "Haan, hum dost the — lekin hamari dosti power par based thi. Main tumse tabhi dosti karta tha, jab mujhe faayda tha. Koi gareeb ameer ka dost nahi hota, na hi ek fool wise ka, na coward brave ka. Ek purana dost kis kaam ka jab uske paas kuch nahi ho. Dosti aur shaadi sirf tab hoti hai jab dono barabar status ke ho — ek rich aur ek pauper ke beech nahi."

Kindness mein agar tum ek bee uthaa lo, to samajh jao kindness ki limitation.
(Sufi kahawat)

Emperor Sung kabhi bhi "friends" pe depend nahi karta tha — usne apne army ke generals ko badhiya estates deke unhe door bhej diya. Unko maarne se better tha unhe weaken karna, kyunki murder karne se doosre generals revenge lene lagte. Aur "friendly" ministers se bhi usne doori banaye rakhi. Aksar aise log uska famous poisoned wine pee jaate the.

Sung ne friends ke bajaye apne enemies ko use kiya — ek ke baad ek. Aur wo sabse dependable log ban gaye. Jab friends ko kuch diya jaata hai to wo aur expect karte hain, jealousy mein jalte hain. Lekin former enemies to kuch expect nahi karte — jab unko kuch

milta hai, to wo fully loyal ban jaate hain. Jo aadmi ek kadam door tha death se, wo hamesha grateful rahega us aadmi ke liye jisne uski life bachaayi. Time ke saath, ye former enemies hi Sung ke sabse trusted log ban gaye. Aur finally wo pattern break ho gaya — no more coups, no more civil war. Sung Dynasty China mein 300 saal se bhi zyada tak rule kiya.

Ek baar Civil War ke time Abraham Lincoln ne apne speech mein Southerners ko fellow human beings kaha, jo bas galat hain. Ek elderly lady ne usse criticize kiya ki aise logon ko dushman kehna chahiye jo destroy kiye jaane chahiye. Lincoln ne calmly reply kiya: "Madam, kya main apne enemies ko destroy nahi kar deta jab main unhe apna friend bana leta hoon?"

Log injury ka badla lena zyada prefer karte hain benefit ke comparison mein, kyunki gratitude ek burden lagta hai, aur revenge ek pleasure.
(Tacitus, c. A.D. 55–120)

Need ke time hum naturally apne friends pe hi depend karna chahte hain. Duniya tough hai, aur friends us harshness ko soften karte hain. Aur waise bhi, hume unke saath comfort hota hai. Lekin ye hi problem hai — aapko lagta hai aap apne doston ko jaante ho, par aap waise jaante nahi ho jaise samajhte ho.

Friends bahut baar agree karte hain sirf argument avoid karne ke liye. Wo apne flaws chupate hain taaki aap hurt na ho jao. Wo aapke jokes pe zyada zor se haste hain. Friendship mein honesty kabhi-kabhi kam hoti hai — isliye aap kabhi nahi jaante ki wo sach mein kya feel karte hain. Shayad wo kehte hain ki unhe aapki poetry pasand hai, aapka music amazing hai, aapke clothes ka taste best hai — shayad wo sach kah rahe ho, lekin aksar nahi.

Jab aap kisi friend ko hire karte ho, to dheere-dheere wo cheezein samne aati hain jo usne pehle kabhi nahi dikhayi. Sabse ajeeb baat — aapka act of kindness sab kuch disturb kar deta hai. Har kisi ko lagta hai ki unka success unke deserve karne par based hona chahiye. Jab kisi friend ko favor milta hai, to usse lagta hai ki uska merit nahi balki dosti reason hai. Us favor ke andar ek type ka "condescension" chhupa hota hai, jo us friend ko andar se hurt karta hai.

Slowly resentment bahar aata hai — thoda zyada honesty, thodi jalne wali baatein — aur dheere-dheere friendship tootne lagti hai. Aap jitne zyada favors aur gifts doge, utna hi kam gratitude milega.

Ingratitude kaafi purani aur gehri cheez hai. Yeh itne saalon se apna power dikhata aaya hai, phir bhi log isse underestimate karte hain — yeh sach mein surprising hai. Behtar yeh hai ki

aap hamesha alert raho. Agar aap kisi dost se kabhi gratitude expect hi nahi karte, to jab wo grateful niklega, to aapko pleasant surprise milega.

Friends ko hire karna ya unka use karna kabhi na kabhi aapki power ko limit karega hi. Aksar friend woh nahi hota jo aapko sabse zyada help kar sake. Aur akhir mein, skill aur competence friendly feelings se zyada important hote hain. (Michael III ke paas Bardas tha — ek aisa aadmi jo usko bachaa bhi sakta tha aur sahi guide bhi kar sakta tha.)

Kaam ke situations mein thoda distance zaroori hota hai. Aap kaam kar rahe ho, dosti karne nahi. Chahe wo real ho ya fake, friendliness hamesha cheezon ko confuse karti hai. Power ka key yeh hai ki har situation mein yeh judge kar paana ki kaun aapke interest ko best serve kar sakta hai. Doston ko dosti ke liye rakho, lekin kaam karo skilled aur competent logon ke saath.

Dusri taraf, aapke enemies ek gold mine ki tarah hote hain — bas unhe sahi tareeke se use karna seekh lo. Jab Talleyrand (Napoleon ka foreign minister) ne 1807 mein socha ki Napoleon France ko barbaadi ki taraf le ja raha hai, to usne decide kiya ki ab time aa gaya hai uske against jaane ka. Lekin yeh risky tha — kisi ke against plan banana dangerous hota hai. Ab us situation mein kaun help karega? Koi friend? Nahi. Usne choose kiya Joseph Fouche ko — secret police ka head, aur uska sabse bada enemy. Ek aisa aadmi jo usko maarne ki koshish bhi kar chuka tha.

Talleyrand ne socha ki unke beech jo purani nafrat thi, wo ab ek emotional reconciliation ban sakti hai. Fouche ko kuch expect nahi tha, isliye wo apni loyalty prove karne ke liye mountains bhi hila sakta tha. Aur unki dosti mutual self-interest par based thi, na ki emotions par. Result? Perfect choice nikla — wo Napoleon ko hata nahi paaye, lekin unka strong alliance public attention grab karne laga, aur slowly opposition badhne lagi. Uske baad bhi Talleyrand aur Fouche ka kaafi productive working relationship raha.

Jab bhi ho sake, apne enemy se "hatchet bury" karo — aur usse kaam lo. Jaise Lincoln ne kaha: "Aap apne enemy ko destroy kar dete ho jab usse apna friend bana lete ho."

1971 mein, Vietnam War ke time, Henry Kissinger ko kidnap karne ki ek failed conspiracy chal rahi thi — jisme famous anti-war activist Berrigan brothers, 4 aur Catholic priests aur 4 nuns involved the. Kissinger ne Secret Service ya Justice Department ko inform nahi kiya. Instead, usne Saturday morning par unmein se 3 ke saath private meeting rakhi. Unko samjhaaya ki mid-1972 tak most American soldiers Vietnam se nikal jaayenge. Unhone us meeting mein sabko charm kar liya. Un logon ne usse "Kidnap Kissinger" wale badges diye, aur unmein se ek banda uska dost ban gaya jo baad mein usse kai baar milne bhi aaya.

Yeh sirf ek trick nahi thi — Kissinger actively un logon ke saath kaam karta tha jo usse disagree karte the. Uske colleagues bhi kehte the ki wo apne enemies ke saath zyada achha get along karta tha friends ke comparison mein.

Agar hamare aas paas enemies nahi hote, to hum lazy ho jaate hain. Enemy agar peeche ho, to humare senses sharp ho jaate hain — focus badhta hai, alertness aati hai.

King Hiero ka ek interesting example bhi hai — ek baar uske ek enemy ne usse face par bola ki uski breath stink karti hai. King shock mein aaya, aur jaake apni wife se pucha ki tumne kabhi yeh kyu nahi bataya. Uski wife ne bola, "Mujhe laga sabhi men ki breath aisi hi hoti hai." Moral: Aapke khule faults aapko friends nahi batayenge — par aapke enemies jaroor batayenge.

Isiliye, kabhi-kabhi dushman ko dushman hi rehne dena better hota hai — unhe friend banane ke bajaye, use karo.

Mao Tse-tung ne bhi power ke liye conflict ko key maana. 1937 mein jab Japanese ne China pe invade kiya, tab Mao ke Communists aur unke enemies (Nationalists) ke beech civil war chal raha tha.

Kuch Communist leaders ko dar tha ki Japanese unhe poori tarah khatam kar denge, isliye unhone bola ki Nationalists ko hi Japanese se ladne do, aur hum apne aap ko recover kar lete hain. Lekin Mao ne is baat se agree nahi kiya. Usne bola ki Japanese China jaisa bada country zyada time tak kabhi occupy nahi kar sakte. Aur jab wo chale jaayenge, to Communists ki army, jo saalon tak fight nahi karegi, wo rusty ho jaayegi — Nationalists ke against phir se fight karne ke liye ready nahi hogi.

Mao ke plan ko accept kiya gaya — aur kaam kiya. Jab Japanese ne finally China chhoda, tab tak Communist army kaafi zyada trained ho chuki thi. Us experience ki wajah se hi wo baad mein Nationalists ko hara paaye.

Kai saal baad ek Japanese visitor Mao se maafi maangne aaya us invasion ke liye. Lekin Mao ne usse interrupt kar diya aur bola, "Mujhe to thank you kehna chahiye." Usne samjhaya — bina ek strong opponent ke koi bhi aadmi ya group kabhi strong nahi ban sakta.

Mao ki power strategy mein conflict ek core part tha. Kuch important points the:

- Pehle yeh ensure karo ki long-term mein aap jeet sakte ho. Kabhi aise enemy se fight mat chhodo jise aap haar nahi sakte. Mao ko pata tha Japanese haarenge eventually.

- Agar koi obvious enemy nahi hai, to kabhi-kabhi aapko ek enemy create karna padta hai — chahe wo pehle aapka friend hi kyun na ho. Mao ne yeh political level pe

baar-baar kiya.

- Enemies ka use karo apne cause ko clearly define karne ke liye — jaise ek acchai vs burai ki fight. Mao ne purposely Soviet Union aur US se disagreement banaye rakhe — uska maanna tha ki agar ek clear enemy nahi hoga, to log samajh hi nahi paayenge ki Chinese Communism kya hai.

Ek clearly defined enemy aapke side ke liye kaafi strong argument ban jaata hai — jitna aap words se explain nahi kar paoge, wo ek enemy kar dega.

Kabhi bhi enemies ki presence se upset ya stress mat ho. Ek ya do clear enemies hone se behtar hai, bajaye iske ki aapko pata hi na ho ki aapke real enemies kaun hain. Jo power mein hota hai, wo conflict ko welcome karta hai. Wo apni reputation ko grow karta hai ek aise fighter ke roop mein jise uncertainty ke time mein trust kiya ja sakta hai.

Agar aap lion ke muh mein ungli daalne ka result jaante ho, to aap clearly usse door rahoge. Lekin doston ke saath aap itne cautious nahi hote — aur agar aap unhe kaam pe rakhte ho, to wo aapko ingratitude se chaba jaayenge.

Akalmand insaan apne enemies se zyada faayda uthata hai, bajaye ek fool ke jo apne friends se karta hai. (Baltasar Gracian)

**Reversal:**

Waise to kaam aur dosti ko mix karna avoid karna chahiye, lekin kabhi-kabhi ek dost enemy se zyada useful ban sakta hai. Power mein jo log hote hain, unhe kai baar dirty kaam karwana padta hai — lekin saamne se khud karne se unki image kharab hoti hai. Aise kaam ke liye friends best hote hain — unki loyalty ki wajah se wo risk lene ke liye ready hote hain.

Agar aapke plans fail ho jaate hain, to friend ko scapegoat bana ke blame us par daala ja sakta hai. Kings aur rulers aise tricks use karte the — apne closest court friend ko public mein blame kar ke bach jaate the, kyunki public ko lagta tha ki wo apna dost sacrifice kabhi nahi karega. Lekin ek baar aap yeh card khelte ho, to wo dosti hamesha ke liye khatam ho jaati hai.

Isiliye, scapegoat banane ke liye kisi aise bande ka use karo jo close ho, par zyada close na ho.

Friends ke saath kaam karne ka main issue yeh hota hai ki working boundaries blur ho jaati hain. Lekin agar dono taraf yeh samajh hai ki risk kya kya ho sakte hain, to kabhi-kabhi ek

friend kaafi effective ho sakta hai. Lekin aapko kabhi apna guard down nahi karna chahiye. Hamesha alert raho — envy aur ingratitude ke small signs ko bhi pakdo.

Power ke world mein kuch bhi permanent nahi hota. Aur kabhi-kabhi sabse close friend bhi worst enemy ban jaata hai.

# LAW 3

## CONCEAL YOUR INTENTIONS JUDGMENT

Log samajh nahi paayein ki tum kya kar rahe ho – unko confusion mein rakho. Jab tak unko tumhare intentions ka idea hi nahi hoga, wo tumhare against plan nahi bana paayenge. Agar tum unko galat direction mein le jaaoge, aur kaafi smoke create kar doge, toh jab tak unhe asli truth samajh aayega, tab tak bohot late ho chuka hoga.

### PART I: USE DECOYED OBJECTS OF DESIRE AND RED HERRINGS TO THROW PEOPLE OFF THE SCENT

Agar kisi bhi moment unko thoda sa bhi shak ho gaya ki tum kya kar rahe ho, toh pura plan fail ho sakta hai. Isiliye unko hint bhi mat milne do. Galat signals do, fake interest dikhao, aise objects of desire set karo jo actually irrelevant ho. Jab wo asli aur jhoothe mein farq nahi samajh paayein, tab tum apna asli goal achieve kar sakte ho.

### TRANSGRESSION OF THE LAW

Seventeenth-century France mein Ninon de Lenclos, jo ek famous courtesan thi, usne Marquis de Sevigne ko ek difficult countess ko impress karne mein help kiya. Marquis sirf 22 saal ka tha, handsome aur charming, lekin love mein totally inexperienced. Ninon 62 ki thi, aur love aur seduction mein master thi. Usne Marquis ko sikhaaya ki yeh ek emotional war hai – har move ko carefully plan karna hoga.

Sabse pehle usne bola ki countess ke saath friendly aur casual raho. Aisa feel do jaise sirf dosti mein interested ho. Isse countess confuse ho jaayegi aur assume nahi karegi ki tum interested ho.

Phir jealousy create karne ka plan bana. Marquis ko bola gaya ki wo ek beautiful woman ke saath public events mein aaye – aur uske aas-paas aur bhi beautiful women ho. Countess ko lagega ki wo desirable hai. Jab ek ladki dekhti hai ki dusri ladkiyaan bhi us ladke mein interested hain, toh wo aur attract ho jaati hai.

Phir unpredictable moves shuru hue. Countess jahan expect karti thi Marquis ko dekhne ka, wo nahi aata. Aur jahan wo expect nahi karti thi, wahan wo achanak appear ho jaata. Yeh unpredictability usko emotionally confuse karta, aur wo Marquis ke actions pe zyada focus karne lagti.

Ninon ne har step monitor kiya. Uske spies ne bataya ki countess ab Marquis ki baaton pe zyada dhyan deti hai, zyada hans rahi hai, uske baare mein poochti hai, aur usse social gatherings mein follow karti hai. Ninon sure thi ki wo attract ho gayi hai. Bas kuch aur weeks ya ek-do mahine mein, agar sab sahi chala, toh countess uske control mein aa jaayegi.

Kuch din baad marquis countess ke ghar tha. Dono akelay the. Is baar marquis ne Ninon ke instructions follow nahi kiye – usne khud ka decision liya. Usne countess ka haath pakda aur bol diya ki wo usse pyaar karta hai. Countess thoda confuse ho gayi. Marquis ko ye reaction expect nahi tha. Countess polite bani, phir excuse karke chali gayi. Us raat usne marquis se dobara baat bhi nahi ki. Agli baar jab wo uske ghar gaya toh bola gaya ki wo ghar par nahi hai. Jab finally usne marquis ko milne diya, toh dono ke beech awkward silence tha. Pehle jaisa connection ab nahi tha. Jo magic bana tha, wo toot gaya.

Ninon de Lenclos love aur seduction ki master thi. Us time ke sabse famous writers, thinkers, aur politicians uske lovers reh chuke the – jaise La Rochefoucauld, Molière, aur Richelieu. Uske liye seduction ek art thi, ek game tha jo skill ke saath khela jaata. Jab wo badi ho gayi, toh France ke rich log apne beto ko uske paas bhejte the, taaki wo love aur attraction ke art mein trained ho sakein.

Ninon jaanti thi ki ladke aur ladkiya alag hote hain, lekin seduction mein unke emotions kaafi similar hote hain. Andar se wo feel kar lete hain ki unke saath game khela ja raha hai, lekin wo is feeling ko enjoy bhi karte hain. Kisi ke control mein aakar lost hona, ye ek pleasure hota hai. Seduction ka pura magic "suggestion" mein hota hai. Agar tum seedha bol doge ki tum kya chahte ho, toh sab kuch khatam ho jaata hai. Isiliye signals confuse karne chahiye – kabhi kisi aur mein interest show karo, kabhi indifferent ban jao, kabhi flirt karo, kabhi ignore karo. Ye pattern confuse karta hai, par excite bhi karta hai.

Ab socho countess ke perspective se: Wo samajh gayi thi ki marquis kuch game khel raha hai. Par ye game usse interesting lag raha tha. Usse nahi pata tha ki ye kahaan jaa raha hai, aur ye uske liye aur exciting tha. Usko jealousy aur confusion bhi maza de rahe the. Shayad usse lagta tha ki marquis ka kuch hidden motive hai – jaise mostly ladko ka hota hi hai – lekin wo dekhna chahti thi ki end mein kya hota hai. Aur agar marquis thoda aur time wait karta, toh shayad wo uske intentions se farak na padta.

Lekin jaise hi marquis ne “love” bol diya, sab kuch badal gaya. Ab ye ek charming game nahi raha – ye ek direct proposal ban gaya. Uske sab previous moves ab manipulate lagne lage. Countess ko laga wo use ki gayi hai. Wo embarrassed feel karne lagi. Us raat ek door band ho gaya – jo dobara kabhi nahi khula.

Kabhi kisi ko cheat mat dikhna, chahe aaj ke time mein bina thoda cheat kiye jeena mushkil ho. Tumhari sabse badi smartness is baat mein honi chahiye ki tum apni chaal ko chaal na lagne do.

## OBSERVANCE OF THE LAW

1850 mein, Otto von Bismarck sirf 35 saal ka tha aur Prussian parliament ka ek young deputy tha. Us time Germany chhoti-chhoti states mein divided thi, aur log chahte the ki Germany unite ho jaye. Dusri taraf Austria, jo ek strong neighbour tha, ye nahi chahta tha ki Germany united ho. Austria hamesha Germany ko weak aur divided rakhna chahta tha, aur agar koi unite hone ki koshish karta, to wo interfere karne ka bhi plan kar raha tha.

Prince William, jo future king tha, war ke favour mein tha, aur parliament bhi war support kar rahi thi. Sirf current king Frederick William IV aur uske kuch ministers shanti ke favour mein the, wo Austria ko naraz nahi karna chahte the.

Bismarck hamesha se Prussian power ka supporter raha tha. Uska sapna tha ki Germany unite ho aur Austria ko defeat karke neecha dikhaya jaye. Wo ek former soldier tha, jisko war heroic lagta tha. Baad mein usne kaha bhi tha: “Bade decisions speeches ya resolutions se nahi, iron aur blood se liye jaate hain.”

Lekin is waqt, jab sab war fever mein the, Bismarck ne parliament mein ek shocking speech di. Usne bola, “Woe unto the statesman jo bina valid reason ke war karta hai... Jab war khatam ho jaayega, tab aap sab cheezein alag nazar aayengi. Kya aap us aadmi ki aankhon mein dekh kar jawab de sakte ho jiska farm jala diya gaya, ya jiska beta mar gaya?”

Bismarck ne na sirf war ke khilaaf bola, balki Austria ki tareef bhi ki — jo ki uske image ke bilkul opposite tha. Ye sunkar sab confused ho gaye. Kaafi logon ne apne vote badal diye. End mein king aur uske ministers war avoid karne mein successful ho gaye.

Kuch hi hafton baad, king ne Bismarck ko minister bana diya — gratitude mein, ki usne peace ka support kiya. Kuch saal baad, Bismarck Prussian premier bana, aur fir usne wahi kaam kiya jo wo hamesha chahta tha — Austria ke against war, usko defeat karna, aur Germany ko unite karke Prussia ko leader banana.

Bismarck ne pehle hi soch liya tha ki Prussian army war ke liye tayyar nahi hai — agar Austria jeet gaya to ye future ke liye disastrous hota. Agar war haar jaate aur usne support kiya hota, to uska career khatam ho sakta tha. Dusri taraf, king aur uske ministers peace chahte the, aur Bismarck ko power chahiye thi. Isliye usne apni asli intention chhupa li aur bilkul ulta bol kar sabko confuse kar diya.

Agar wo sach bata deta, ya king ko flatter karta, to kisi ko uspar bharosa nahi hota. Lekin usne sabko mislead kiya — aur isi deception ke through usne apna goal achieve kar liya.

Aap chahein to agla hissa bhej sakte hain — main wahi refined Hinglish style mein translate karke deta rahunga.

## KEYS TO POWER

Zyada tar log apni life ek open book ki tarah jeete hain. Jo feel karte hain wo bol dete hain, har opportunity pe apne opinions share karte hain, aur apne future plans reveal karte rehte hain. Wo aisa isliye karte hain kyunki pehla, ye easy aur natural lagta hai — apne feelings aur plans ke baare mein baat karna. Doosra, unko lagta hai ki honest aur open hone se wo logon ka trust jeet rahe hain aur apni achhi image dikhate hain. Lekin ye soch ek badi galatfehmi hai.

Honesty aksar blunt hoti hai — jo logon ko hurt kar sakti hai. Aapki honesty kisi ko offend bhi kar sakti hai. Isliye smart ye hota hai ki aap apne words ko tailor karein — logon ko wahi batayein jo wo sunna chahte hain, na ki jo aap waqai feel kar rahe ho. Jab aap overly open ho jaate ho, to log aapko predict karne lagte hain, aapki respect ya fear khatam ho jaati hai — aur bina in emotions ke, power milna mushkil hota hai.

Agar aapko power chahiye, to honesty ko side mein rakh do. Apne intentions chhupana seekho. Human nature ka ek simple truth samjho: Hum log sabse pehle appearances pe trust karte hain. Har cheez pe doubt karna exhausting hota hai. Is cheez ka faida uthao.

Bas ek aisa object ya goal dikhana shuru karo jo lagta ho ki aap chahte ho — lekin real mein wo aapka asli goal na ho. Jab log us bait pe dhyan denge, to wo aapki asli strategy samajh hi nahi paayenge. Seduction mein bhi ye kaam karta hai: Mixed signals do — kabhi desire dikhao, kabhi indifference — isse unki confusion badhegi aur attraction bhi.

Ek aur strong trick hai — kisi aise idea ya cause ko support karo jisse aap actual mein agree nahi karte. Jaise Bismarck ne kiya tha 1850 mein. Jab log dekhenge ki aapne apni opinion badli hai, to unko lagega ki aap sincere ho. Ye unexpected move unko mislead karega.

War of the Spanish Succession mein 1711 ke around, Duke of Marlborough ne ek French fort destroy karna chaha, lekin agar wo destroy karta to French samajh jaate ki wo kis road se aane wala hai. To usne bas fort capture kiya, waha apne kuch troops rakhe. French ne attack karke fort waapas le liya, aur khud hi us fort ko destroy kar diya. Ab jab fort hi nahi tha, road open ho gaya aur Marlborough easily France enter kar gaya.

Aap bhi ye tactic use karo: Apne real intentions chhupao, lekin aise appear karo jaise aap bahut open ho. Apne fake goals ke baare mein openly baat karo. Isse teen faayde milenge — log aapko friendly samjhenge, aap apne real goals chhupa paoge, aur dusre log galat assumptions le kar galat raaste pe nikal padenge.

Ek aur powerful weapon hai — **false sincerity**. Log aksar sincerity ko honesty samajh lete hain. Wo jo dekhte hain usi pe trust karte hain. Jab aap sincere dikhte ho, to log aapki baat ko weight dete hain.

Shakespeare ke character Iago ne Othello ko aise hi fool banaya tha — usne apni wife Desdemona ke khilaf doubts itne sincere tareeke se bataye, ki Othello ko uspe shaq hi nahi hua.

Ek aur example — con artist Yellow Kid Weil — jab wo kisi fake stock ya racehorse ka plan batata tha, to usmein itna believe karta hua lagta tha ki log bhi us baat pe trust kar lete the.

Lekin ismein ek warning bhi hai: Overact mat karo. Agar aap zyada passionate dikhoge to log doubt karenge. Thoda measured aur believable dikhna better hota hai.

Agar aap false sincerity ka use kar rahe ho, to publicly yeh dikhana bhi zaroori hai ki aap honesty aur directness ko value karte ho. Kabhi-kabhi koi aisa “secret” bhi share karo jo real mein irrelevant ho — taaki saamne wala samjhe ki aap usse sach mein honest ho. Talleyrand is technique ka master tha — wo apna fake secret batata tha, jiske badle mein saamne wala apna real secret bol deta tha.

Yad rakho: Best deceivers kabhi bhi apni chalaki openly nahi dikhate. Wo ek area mein honesty ka mask lagate hain taaki dusre areas ki dishonesty chhup jaye. Honesty bhi unke liye ek aur weapon hota hai.

## PART II: Smoke Screens ka use karke apne actions ko disguise karo

Deception hamesha best strategy hoti hai. Lekin best deception tabhi kaam karti hai jab aap logon ka dhyan apne real purpose se hata do — ek smoke screen ke through. Ek simple sa bland exterior — jaise ek unreadable poker face — perfect smoke screen ban jaata hai. Jab

aap kisi ko ek jaana-pehchaana raasta dikhaate ho, to usko samajh hi nahi aata jab aap usko ek trap mein le jaate ho.

## OBSERVANCE OF THE LAW I

1910 mein, Chicago ke Mr. Sam Geezil ne apna warehouse business bech diya aur lagbhag $1 million kama liya. Uske baad usne semi-retirement le li aur sirf apni properties manage karne laga. Lekin uske andar ek craving thi — purane deal-making days wapas jeene ki.

Ek din ek young aadmi Joseph Weil uske office aaya, aur bola ki wo ek apartment buy karna chahta hai jo Geezil bech raha tha. Geezil ne usko terms bataye: price tha $8,000, jisme sirf $2,000 down payment chahiye tha. Weil ne bola ki wo soch ke batayega, lekin next day wapas aaya aur bola ki wo pura $8,000 cash mein de dega — bas thoda time chahiye, kyunki ek aur deal chal rahi thi.

Geezil thoda curious ho gaya — itna paisa ekdum se kaise aayega? Weil thoda hesitant tha batane mein, aur topic change karne laga. Lekin Geezil ne baar-baar poocha. Finally, confidentially, Weil ne yeh story batayi:

Weil ka uncle kuch multimillionaire financiers ka secretary tha. Un logon ne 10 saal pehle Michigan mein ek hunting lodge kharida tha sasti price mein. Ab wo use nahi kar rahe the, to sell karna chahte the. Unhone Weil ke uncle ko bola ki jo mile us price mein bech do.

Weil ke uncle ka un financiers se ek purana grudge tha — aur ab badla lene ka time aa gaya tha. Plan yeh tha: wo lodge $35,000 mein ek setup buyer ko bechega (jisko dhoondhna Weil ka kaam tha), aur phir wo setup buyer lodge ko actual market price — around $155,000 — mein bech dega. Profit — uncle, Weil aur buyer teen log baant lenge. Sab legal tha — aur uncle ke liye yeh ek revenge tha.

Geezil yeh sab sunkar excited ho gaya. Usne bola ki wo hi setup buyer banna chahta hai. Weil ne pehle mana kiya, lekin Geezil ne insist kiya — itne bade profit ka chance aur thoda thrill bhi.

Weil ne bataya ki deal successful karne ke liye Geezil ko $35,000 cash mein laana hoga. Geezil, jo already millionaire tha, bola yeh to uske liye koi badi baat nahi hai.

Finally Weil maan gaya aur bola ki wo ek meeting set karega — jahan Geezil, uncle aur financiers sab milenge — Galesburg, Illinois mein.

Train ride ke dauraan jab wo log Galesburg ja rahe the, Geezil ne ek aadmi se mulaqat ki jo thoda gandha tha, lekin kaafi smart aur impressive businessman laga. Dono ne milke business pe kaafi interested discussion ki.

Weil bhi saath tha, aur uske saath ek dusra aadmi bhi tha jiska naam tha George Gross. Weil ne Geezil ko bataya ki wo ek boxing trainer hai, aur Gross uske trained promising prizefighters me se ek hai. Weil ne kaha ki usne Gross ko isliye saath laya hai taaki safar ke dauraan bhi Gross training aur shape me bana rahe.

Lekin jo Gross dikhta tha, wo ek promising boxer jaisa bilkul nahi lag raha tha — uske baal gray the, aur ek thik thak beer belly bhi thi. Wo mota aur dheela sa lag raha tha. Lekin Geezil deal ke excitement me itna lost tha ki usne Gross ke flabby looks pe zyada dhyan nahi diya.

Baaki jo **Biblical story about Jehu and Ba'al** ke beech me aaya hai (2 Kings 10:18-28), wo actual main story se disconnected hai — lagta hai galti se beech me paste ho gaya. Agar aap chahein to main us part ka translation bhi dedoon, ya usse hata kar sirf story continue karun — bas bata dijiye.

Galesburg pahunchne ke baad, Weil aur uska uncle financiers ko milne gaye, jabki Geezil hotel room me Gross ke saath ruk gaya. Gross ne turant apne boxing trunks pehne aur shadowboxing shuru kar diya. Geezil half-heartedly dekh raha tha. Gross thodi der me hi zor zor se saans lene laga, lekin uska boxing style kaafi real lag raha tha, isliye Geezil ne uski condition pe dhyan nahi diya.

Ek ghante baad, Weil aur uska uncle wapas aaye, saath me fancy suits me kuch impressive aur intimidating financiers bhi the. Meeting smoothly chali, aur un logon ne Geezil ko lodge bechne ke liye haan kar diya. Geezil already $35,000 ek local bank me wire kar chuka tha.

Ye chhoti si deal final hone ke baad, sab financiers relaxed ho gaye aur high finance pe baat karne lage, J.P. Morgan ka naam aise le rahe the jaise unka dost ho. Tabhi unme se kisi ne Gross ko corner me dekha. Weil ne explain kiya ki Gross ek promising boxer hai jise wo train karta hai. Financier ne kaha ki uske paas bhi ek boxer hai. Weil ne challenge kar diya ki uska boxer unke boxer ko aasani se knockout kar dega.

Baat argue tak pahunch gayi, aur Weil ne challenge de diya bet ka. Financiers maan gaye, aur agle din ke match ke liye apne boxer ko tayaar karne chale gaye.

Jaise hi wo chale gaye, uncle ne Weil ko daantna shuru kar diya, aur wo sab kuch Geezil ke saamne ho raha tha. Uncle ne kaha ki unke paas bet lagane ke liye paise nahi hain, aur agar financiers ko ye pata chal gaya to unki naukri chali jaayegi. Weil ne maafi maangi aur bola ki ek plan hai — uska kehna tha ki wo doosre boxer ko jaanta hai, aur thodi si bribe se match fix ho sakta hai.

Par problem ye thi ki bribe aur bet ke liye paisa kahaan se aayega? Uncle pareshaan tha. Ye sab sunkar Geezil ne finally offer kiya ki wo apne $35,000 cash se help kar dega. Usne

socha, agar paisa gaya bhi to wo fir se wire karwa lega, aur lodge ke deal se fir bhi profit me rahega. Uncle aur Weil ne use thank you bola. Ab unke paas $15,000 apne the aur $35,000 Geezil ke — bet ke liye kaafi amount ho gaya.

Us raat Geezil excited tha — usne hotel room me dono boxers ko rehearse karte dekha. Wo dream kar raha tha ki kitna bada paisa banne wala hai, boxing match aur lodge deal dono se.

Agle din fight ek gym me hui. Cash ko ek locked box me rakha gaya for security. Hotel wale rehearsal ki tarah sab kuch plan ke hisaab se jaa raha tha. Financiers ka boxer haar raha tha, aur Geezil sapne dekh raha tha.

Tabhi achanak financiers ke boxer ne ek wild punch maara jo seedha Gross ke face pe laga. Gross canvas pe gir gaya, uske muh se khoon nikalne laga. Usne ek baar khansa, aur fir chup ho gaya.

Ek financier jo doctor reh chuka tha, usne pulse check ki — Gross dead tha. Sab panic me aa gaye. Financiers ne kaha sab log bhaag jaao, warna murder ka case ho sakta hai. Geezil darr gaya aur turant wapas Chicago bhaag gaya, apne $35,000 chhod kar. Usne socha ki ye paisa khona kisi bhi criminal case me phasne se better hai. Usne decide kiya ki kabhi Weil ya uske gang se contact nahi karega.

Jaise hi Geezil bhaaga, Gross khud uth gaya. Jo khoon uske muh se aaya tha wo actually chicken blood aur garam paani se bhari hui ek ball thi jo usne apne gaal ke andar chhupayi thi. Pura drama Weil ka plan tha — jise log “The Yellow Kid” ke naam se jaante the — history ke sabse creative con artists me se ek.

Weil ne wo $35,000 financiers aur boxers (jo sab con artists hi the) ke saath baant liya — sirf kuch din ke kaam me ek accha khaasa profit kama liya.

### Interpretation:

Yellow Kid ne Geezil ko pehle se hi target kar liya tha, use pata tha ki boxing scam perfect tareeke se usse paise chhinn lega. Lekin agar usne starting me hi boxing ka idea diya hota, to Geezil kabhi agree nahi karta. Isliye usne pehle ek smoke screen create ki — lodge ki sale.

Train me aur hotel me, Geezil sirf deal aur profit ke khayalon me busy tha. Usne Gross ki poor health, age, aur weak body ignore kar di. Jab boxing match ka idea aaya, tab tak wo itna invest ho chuka tha ki wo koi bhi red flag notice nahi kar saka.

Aur jab fight ke end me usne socha ki boxer mar gaya, tab wo apna paisa bhool gaya — itna shock me tha. Ye hoti hai smoke screen ki real power.

Yellow Kid se ek cheez zaroor seekho: ek normal aur simple sa front hi best smoke screen hota hai. Apne target ke saamne ek aisa idea rakho jo ordinary lage — jaise koi normal business deal ya finance ka koi simple proposal. Jab unka dhyaan us taraf chala jaata hai aur shak kam ho jaata hai, tabhi unhe quietly doosre raste le jao — ek aise slope pe jahan se wo easily tumhare trap me phas jaayenge.

**SNEAK ACROSS THE OCEAN IN BROAD DAYLIGHT** ka matlab hota hai — ek aisa familiar aur ordinary environment create karna jahan sabka dhyaan obvious cheezon pe ho, aur tum apni real planning quietly kar sako, bina kisi ke notice kiye.

## OBSERVANCE OF THE LAW II

1920s ke beech me Ethiopia ke powerful warlords ko samajh aa gaya ki ek young nobleman, Haile Selassie (jo Ras Tafari ke naam se bhi jaana jaata tha), un sab se aage nikal raha hai, aur ab wo Ethiopia ko unify karne ke close pahunch gaya hai. Kaafi rivals samajh hi nahi pa rahe the ki ye calm, soft-spoken aadmi itni power kaise le gaya.

1927 me, Selassie ne un warlords ko ek ek karke bulaya capital Addis Ababa me, taaki wo usse leader maanein. Kuch log turant aa gaye, kuch hesitate kiye, lekin ek aadmi, Dejazmach Balcha of Sidamo, bilkul bhi ready nahi tha. Wo ek fierce warrior tha, aur Selassie ko weak samajhta tha. Usne jaan bujh ke capital se doori banaye rakhi.

Lekin jab Selassie ne stern tareeke se order diya, Balcha ne decide kiya ki wo aayega — lekin apne style me. Wo capital aaya 10,000 soldiers ke saath. Usne ye army capital se 3 miles door ek valley me camp kar di, aur khud royal king jaise wait karne laga. Ab Selassie ko uske paas aana padega.

Selassie ne Balcha ko ek banquet ke liye invite kiya. Balcha samajh gaya ki ye ek trap ho sakta hai — history me aise kai kings ne banquet me hi rivals ko drunk karke arrest ya kill kar diya tha. Usne agree kiya aane ke liye, lekin condition ye rakhi ki wo apne 600 personal bodyguards ke saath aayega, fully armed. Selassie ne politely agree kar liya.

Banquet ke din Balcha ne apne soldiers ko strictly warn kiya ki drink mat karna aur full alert rehna. Palace pahunchte hi Selassie ne bada respectful attitude dikhaya — Balcha ko laga wo usse dar raha hai. Meal ke dauraan, jab traditional songs gaye jaate hain leaders ke honour me, Selassie ne sirf Sidamo ke warlord ke naam ke songs bajwaya.

Balcha ko laga uska pressure chal gaya. Usne socha ki ab Selassie uski terms pe kaam karega, aur wo plan karne laga ki agle kuch hafte me uske troops capital me march karenge, Selassie ko ya to jail bhej denge ya maar denge.

Jab Balcha banquet ke baad apne camp return kar raha tha, to peeche capital ki taraf dekh ke wo full confident tha. Lekin jaise hi usne apne camp ko dekha — uski aankhein phat gayi. Colorful tents gayab the, sirf kuch smoke dikh raha tha.

Ek witness ne bataya ki banquet ke dauraan, Selassie ke ek ally ne quietly ek side route se army bheji thi. Wo army fight karne nahi aayi thi — unke paas gold aur cash ke baskets the. Us army ne Balcha ke soldiers ko bribe karke unke weapons buy kar liye. Jo resist kiya, unhe easily intimidate kar diya gaya.

Kuch hi ghanton me, Balcha ki poori army disarm ho chuki thi aur sab soldiers alag alag direction me chhant gaye the.

Jab Balcha ko finally apne khatre ka ehsaas hua, to usne decide kiya ki wo apne 600 soldiers ke saath south ki taraf march karega, taaki wahan jaake apni army dobara ikatthi kar sake. Lekin jis army ne uske soldiers ke weapons kharid ke disarm kiya tha, usne uska raasta block kar diya. Dusra option tha capital par march karna, lekin Selassie ne wahan already ek badi army tainat kar di thi. Ye ek perfect chess move thi — Selassie ne pehle hi Balcha ke saare steps predict kar liye the. Aur ab wo checkmate me aa chuka tha.

Apni life me pehli baar Balcha ne surrender kiya. Apne pride aur ambition ke gunaahon ka prayashchit karne ke liye, usne decide kiya ki wo monastery join karega aur sadhu jaisa jeevan jeeyega.

Selassie ke pure rule ke dauraan log samajh hi nahi paaye ki wo kaise itni power me raha. Ethiopia ke log apne leaders ko fierce pasand karte hain, lekin Selassie ek gentle, peace-loving insaan ka image banake sabse zyada time tak rule karta raha.

Wo kabhi gussa nahi hota tha, kabhi impatient nahi dikhta tha. Wo hamesha logon ko meetha ban ke fasaata tha, unhe charming smiles aur shant baaton se relax karta tha, aur jab wo sabse kam expect karte the, tab attack karta tha.

Balcha ke case me, Selassie ne uski shak bhari nature ka use kiya. Balcha already expect kar raha tha ki banquet ek trap hoga — aur ye trap tha bhi, lekin wo jo Balcha soch raha tha usse bilkul alag. Selassie ne uski security concern ko respect karke uski trust jeeti — uske bodyguards ko invite kiya, usko event me full honour diya, aur usse lagne diya ki control uske paas hai. Ye sab ek thick smoke screen ban gaya, jisne Balcha ki nazar hata di real action se — jo 3 miles door chal raha tha.

**Lesson:** Jo log paranoid hote hain, unhe deceive karna ironically easy hota hai — agar tum ek jagah unka trust jeet lo, to dusri jagah unki nazar gayab ho jaati hai. Ek helpful ya honest dikhne wala gesture, ya phir doosre ko superior feel karwana — ye sab distractions ban jaate hain.

Smoke screen agar sahi se set kiya jaaye to ek dangerous weapon ban jaata hai. Selassie ne isko use karke apne dushman ko destroy kar diya bina ek bhi bullet chalaye.

> "Tafari ko kam mat samajhna. Wo chuhe ki tarah silently aata hai, lekin uske daant sher jaise hain."
> *— Balcha of Sidamo ke last words monastery jaane se pehle*

KEYS TO POWER

Agar aapko lagta hai ki jo log deceive karte hain wo bade flashy aur drama bhare jhooth bolte hain — to aap galat soch rahe ho.

Sabse dangerous deceivers ek **simple aur boring front** rakhte hain — aisa jo kisi ko notice bhi na ho. Wo jante hain ki agar wo kuch bhi flashy karenge to log shak karenge. Isiliye wo hamesha target ko **familiar aur harmless cheezon** me uljha dete hain.

Jaise Yellow Kid ne Sam Geezil ko ek simple business deal ke through trap kiya, waise hi Selassie ne Balcha ko ek respectful aur "weak" leader ka impression dekar fool banaya. Jab tak unka dhyaan in harmless cheezon pe hota hai, tab tak wo nahi dekh paate ki real deception kaam kar raha hai.

**Simple truth:** Insaan ek time me sirf ek cheez pe dhyaan de sakta hai. Isiliye agar tumhara front boring, soft, aur plain ho — to tumhare intentions automatically hide ho jaate hain.

Smoke screen ka sabse simple form hota hai — **expressionless face**. Ek poker face ke peeche, tum kuch bhi plan kar sakte ho. History ke kaafi powerful log is tactic me master the:

- **FDR** ka face kabhi read nahi kiya ja sakta tha.
- **Baron Rothschild** hamesha bland expressions use karta tha.
- **Talleyrand** ke baare me likha gaya tha: "Uska chehra kabhi uske intentions nahi dikhata."
- **Henry Kissinger** apne boring style me meetings me sabko sula deta tha, fir achanak se bold terms rakh deta tha — log shocked ho jaate the aur maan jaate the.

Jaise ek poker manual me likha gaya hai:

> “Ek achha player kabhi acting nahi karta — wo sirf boring, unreadable behaviour rakhta hai jisse samne wale confuse ho jaate hain.”

Ek adaptable concept hai smoke screen, jo alag-alag levels pe use kiya ja sakta hai – distraction aur misdirection ke psychological principles pe based. Sabse effective smoke screens me se ek hoti hai noble gesture. Log chaahte hain ki noble gesture sach lage, kyunki aisi soch pleasant feel hoti hai. Isliye wo rarely notice karte hain ki ye gestures kitne deceptive ho sakte hain.

Art dealer Joseph Duveen ek serious problem face kar raha tha. Jitne millionaires ne uske expensive paintings kharidi thi, unke paas ab wall space khatam ho gaya tha. Aur inheritance tax bhi badhta jaa raha tha, jiske wajah se future me buying ka chance kam lag raha tha. Iska solution tha – National Gallery of Art in Washington, D.C., jise Duveen ne 1937 me Andrew Mellon ka collection donate karwaake shuru karwaya. Ye Gallery Duveen ke liye perfect front ban gayi. Ek hi gesture me uske clients ne taxes avoid kiye, wall space free kiya, aur market me paintings ka supply bhi kam ho gaya, jisse unke prices upar bane rahe. Upar se, ye sab karte hue donors ne apne aapko public benefactors bhi dikhaya.

Ek aur strong smoke screen hoti hai pattern – yaani ki ek aisa behavior jise baar-baar repeat karke victim ko us pattern pe believe karna sikha do. Pattern anticipation ke psychology pe play karta hai: log sochne lagte hain ki agar aapne pehle ek tareeke se act kiya, to aap waisa hi future me bhi karenge.

1878 me American robber baron Jay Gould ne ek company banayi jo telegraph monopoly Western Union ke against compete kar rahi thi. Western Union ke directors ne Gould ki company ko buy kar liya, sochke ki competitor khatam ho gaya. But kuch mahine baad Gould ne dubara complain karna shuru kiya ki uske saath unfair hua, aur fir se ek naye competitor ke saath market me aa gaya. Fir se Western Union ne usse buy out kiya. Jab third time pattern start hua, tab Gould ne poora game badal diya – is baar usne ek aggressive takeover start kiya aur finally Western Union pe complete control le liya. Usne itna strong pattern set kar diya tha ki directors ko laga Gould sirf buyout ke liye game khel raha hai, jabki asli game kuch aur hi tha.

Ek aur psychological weakness jisme smoke screen ka use hota hai – wo hai appearances ko reality samajhna. Log soch lete hain ki agar koi unke group ka lagta hai, to wo sach me unka hi banda hai. Is weakness ka best use hota hai seamless blending ka. Trick simple hai: bas apne aap ko surroundings me is tarah fit karo ki koi doubt na kare. Cold War ke time 1950s-60s me, kai British civil servants ne USSR ko secrets diye, aur years tak pakde nahi gaye – kyunki wo sab perfect gentlemen lagte the, right schools se the, aur old-boy network ka part lagte the. Blending in spying ke liye perfect smoke screen ban jata hai. Jitna better blend karoge, utna kam suspicious banoge.

Yaad rakho: patience aur humility lagti hai apne bright colors ko dull karne me, aur ek inconspicuous mask pehne me. Par kabhi bhi bland mask pehne me despair mat feel karo – kai baar aapki unreadability hi logon ko aapki taraf attract karti hai, aur aapko powerful banati hai.

Image: Ek sheep ki skin. Sheep na kabhi attack karta hai, na deceive karta hai, wo dumb aur docile hota hai. Agar ek fox sheep ki skin pehn le, to wo easily chicken coop me ghus sakta hai.

Authority: Kya kabhi kisi skilled general ko suna hai jo citadel ko surprise karne wala ho, aur apna plan enemy ko bata de? Apna purpose conceal karo, progress chhupao; apne intentions tab tak disclose mat karo jab tak wo oppose na kiye ja sakein. War declare karne se pehle victory jeet lo. Simple words me: un warlike logon ki tarah act karo jinke plans tab tak samajh me nahi aate jab tak unke peeche sirf barbaad sheher hi na dikhai de.
— Ninon de Lenclos (1623–1706)

Agar aapki already ek deceptive reputation hai, to koi bhi smoke screen, red herring, false sincerity ya aur koi bhi diversionary trick aapke intentions ko chhupa nahi paayegi. Aur jaise-jaise aap successful hote jaate ho aur age badhti hai, aapke liye apni cunning ko chhupana aur bhi mushkil ho jaata hai. Sab log jaante hain ki aap deception karte ho — agar aap ab bhi naive banne ki acting karte ho, to log aapko hypocrite samajhne lagenge. Is wajah se aapke paas kam options bachenge.

Aise cases me behtar ye hota hai ki aap apni image ko accept kar lo — ek honest rogue ya, aur better, ek repentant rogue ki tarah. Log aapki frankness ki tarif karenge, aur sabse interesting baat ye hai ki aap fir bhi apne strategies chalu rakh sakte ho.

Jaise P. T. Barnum — 19th century ke king of deception — jab older hua, to usne apni trickster image ko embrace kar liya. Ek baar usne New Jersey me ek buffalo hunt organize ki — jisme fake Indians aur imported buffalo the. Hunt poora fake tha, lekin crowd naraz hone ke bajay entertain ho gaya. Sab jaante the Barnum hamesha tricks karta hai, aur wahi uski popularity ka secret tha. Uske baad Barnum ne apne tricks chhupane chhod diye — usne to apni deceptions ek autobiography me openly reveal kar di. Jaise Kierkegaard ne kaha tha, "The world wants to be deceived."

Hamesha bland aur familiar image banana best hota hai to hide your purpose, lekin kabhi-kabhi ek bold aur colorful gesture bhi effective diversion ho sakta hai. 17th–18th century ke great charlatans (fake healers) ne deception ke liye humor aur entertainment ka use kiya. Public itni mesmerized hoti thi show se, ki wo unke asli intention — quack potions bechna — ko notice hi nahi karti thi.

Charlatan jab kisi town me aata tha to black coach me aata, uske saath clowns, jugglers, aur entertainers hote. Sab show dekhne aate the, lekin real business tha fake medicine bechna. Ye spectacle distraction ke liye best tool tha — lekin ye hamesha kaam nahi karta. Public eventually bore ho jaati hai aur trick samajh jaati hai. Isliye charlatans ko baar-baar town change karna padta tha.

Lekin jo powerful log bland aur unreadable rehte hain — jaise Talleyrand, Rothschild, Selassie — wo lifetime tak ek hi jagah par apni deceptions chhupake chala lete hain. Unka act kabhi purana nahi lagta, na hi suspicion create karta hai. Isliye colorful smoke screen sirf special occasions pe hi use karo — carefully aur wisely.

# LAW 4

## ALWAYS SAY LESS THAN NECESSARY JUDGMENT

Jab tum logon ko apne words se impress karne ki koshish karte ho, toh jitna zyada bolte ho, utna hi zyada ordinary lagte ho, aur utna hi kam control dikhate ho. Agar tum kuch boring bhi bol rahe ho, lekin usse vague, open-ended aur mysterious bana do, toh wo bhi original lagta hai. Powerful log kam bolke hi impress aur intimidate karte hain. Jitna zyada bologe, utna zyada chance hai ki kuch bekaar bol jaoge.

Michael Arlen jab 1944 me New York gaya, toh uska time kharab chal raha tha. Dukh bhulane ke liye wo famous restaurant "21" gaya. Lobby me uski mulaqat Sam Goldwyn se hui, jinhone usse racehorse kharidne ka advice diya. Bar me Louis B. Mayer se mila, jo uska purana jaanne wala tha. Mayer ne pucha, "Future ke kya plans hain?" Arlen bola, "Abhi Sam Goldwyn se baat kar raha tha…" Mayer ne beech me hi pucha, "Usne kitna offer kiya?" Arlen bola, "Not enough." Mayer ne pucha, "Thirty weeks ke liye fifteen thousand loge?" Arlen ne turant haan kar di.

Kissinger ke baare me ek baar baar batayi jaane wali story hai… Winston Lord ne ek report par kai din tak kaam kiya. Jab usne report Kissinger ko di, toh reply me sirf likha tha: "Is this the best you can do?" Lord ne fir se rewrite kiya, polish kiya, fir submit kiya. Wapas wahi note mila. Ek aur baar rewrite karke diya… aur fir bhi wahi response mila.

### TRANSGRESSION OF THE LAW

Gnaeus Marcius, jise Coriolanus bhi kehte the, Rome ka ek great military hero tha. 5th century B.C. me usne kai battles jeet kar city ko bachaaya. Lekin battlefield par zyada samay bitane ki wajah se, zyada log usse personally nahi jaante the, bas uska naam suna tha.

454 B.C. me Coriolanus ne politics me aane ka socha. Usne consul banne ke liye election ladne ka decision liya. Tradition ke mutabiq, har candidate ko public speech deni hoti thi. Jab Coriolanus ne speech di, toh usne apne body ke scars dikhaye jo usne 17 saal ke war service me paaye the. Log emotional ho gaye, speech sunne ki zarurat bhi nahi samjhi. Uski jeet pakki lag rahi thi.

Lekin polling ke din, Coriolanus pura senate aur city ke rich logon ke saath forum me aaya. Ye dekh kar aam log pareshaan ho gaye. Fir usne speech di — lekin is baar uski tone arrogant thi. Usne sirf rich logon se baat ki, apni battles ke baare me ghamand kiya, opponent ko insult kiya, aur Rome ke future riches ke baare me boast kiya.

Is baar logon ne uski baat dhyan se suni — ab unhe samajh aaya ki ye legendary soldier asal me sirf ek ghamandi show-off hai. News tezi se fail gayi aur aam log voting ke liye nikal aaye — sirf usse harane ke liye.

Haar ke baad Coriolanus battlefield wapas chala gaya, lekin wo common logon se badla lene ka plan banane laga. Kuch weeks baad, Rome me ek huge shipment of grain aayi. Senate free me logon me food distribute karne wali thi. Vote hone hi wali thi, ki Coriolanus wahan aaya aur speech di. Usne bola ki free food se city ko nuksan hoga. Kai senators uski baat se agree hone lage, aur vote doubtful ho gaya.

Lekin usne yahin nahi roka — usne democracy ka pura concept hi criticize kiya. Usne bola ki logon ke representatives — tribunes — ko hata dena chahiye, aur power sirf patricians ke haath me honi chahiye.

Jab logon tak Coriolanus ki latest speech ki news pahunchi, toh unka gussa control ke bahar chala gaya. Tribunes ko senate bheja gaya taaki wo Coriolanus ko bulayein. Usne aane se mana kar diya. Poore city me riots shuru ho gaye. Senate, public ke gusse se darr gaya aur finally grain distribution ke favor me vote de diya. Tribunes khush ho gaye, lekin log ab bhi chahte the ki Coriolanus unse directly baat kare aur sorry bole. Agar wo maafi mang leta aur future me apni opinions chup rakhta, toh usse wapas battlefield me jaane diya jaata.

Coriolanus last time logon ke samne aaya. Sab uski baat dhyan se sun rahe the. Pehle uski tone soft thi, lekin jaise-jaise speech aage badhi, usne blunt aur insulting language use karni shuru kar di. Uska expression bhi arrogant tha. Jaise-jaise wo bolta gaya, logon ka gussa badhta gaya. Aakhir me log us par chillane lage aur use chup kara diya.

Tribunes ne mil kar decide kiya ki Coriolanus ko death sentence diya jaye — usse Tarpeian Rock ke upar le jaake neeche feka jaye. Crowd ne bhi is decision ko support kiya. Lekin patricians ne intervene kiya aur punishment ko lifelong banishment me change karwa diya. Jab logon ne suna ki Coriolanus — unka once-great military hero — kabhi wapas nahi aayega, toh poore Rome me celebration shuru ho gaya. Itna bada celebration pehle kabhi nahi hua tha — na kisi foreign enemy ki haar ke baad bhi.

Kissinger wali story me bhi yehi dikhaya gaya: Winston Lord ne report banayi. Kissinger ne har baar ek hi reply diya: “Is this the best you can do?” Jab Lord finally gusse me bol pada: “Yes, damn it!” tab Kissinger bola, “Fine, then I guess I'll read it this time.”

Politics me aane se pehle Coriolanus ka naam respect aur legend se bhara hua tha. Logon ko uski battlefield victories ka pata tha, lekin usse personally koi nahi jaanta tha. Log usse ek heroic figure samajhte the. Lekin jaise hi wo public ke samne aaya aur apni asli soch share ki, uska mystery khatam ho gaya.

Wo brag karta raha, logon ko insult karta raha, insecure dikhne laga — log samajh gaye ki jo image unhone banayi thi, wo real nahi thi. Jitna zyada Coriolanus bola, utna hi weak lagne laga. Jo apne words control nahi kar sakta, wo apne aapko bhi control nahi kar sakta — aur aise insaan ka respect log nahi karte.

Agar usne kam bola hota, toh log uske views ke bare me kabhi jaan hi nahi paate, uski power ka illusion bana rehta, aur wo easily consul ban jaata. Shayad apne anti-democracy ideas bhi implement kar leta. Lekin human tongue ek aisi cheez hai jo hamesha bahar nikalne ko tyaar rehti hai — aur agar use tame na kiya jaye, toh wo hi sab kuch bigaad deti hai.

Oyster jab moon full hota hai, toh apne aapko poora khol leti hai. Crab ek chhota patthar ya seaweed uske andar daal deta hai — aur oyster apne aapko band nahi kar pati. Fir crab usse kha jaata hai. Yehi hota hai us insaan ke saath jo zyada bol deta hai — wo listener ke control me aa jaata hai. (Leonardo da Vinci)

Louis XIV ke baare me bola gaya tha — uska chehra unreadable tha. Uski eyes fox jaisi hoti thi. Wo kabhi apne State affairs courtiers ke saath discuss nahi karta tha, sirf Council me ministers ko batata tha jab wo pura decide kar leta tha. Uske har words, chahe simple hi kyu na ho, ek oracle ki tarah lagte the — mysterious aur authoritative.

Louis XIV ke court me, nobles aur ministers din-raat political issues par debate karte the. Wo alliances banate, todte, argue karte rehte — aur jab final moment aata, do log chune jaate the jo dono sides ko represent karein aur Louis ke saamne present karein. Fir hoti aur discussion: issue kaise present karein? Louis ko kya pasand aayega? Kis waqt aur palace ke kis hisse me uske paas jaana chahiye? Unke chehre pe kaunsi expression honi chahiye?

Aur jab ye sab decide ho jaata, tab wo dono Louis ke paas jaate. Ye kaafi delicate moment hota tha. Jab wo finally Louis ke saamne issue explain karte, king sirf silently sunta — uske face par ek unreadable expression hota. Jab dono apni baat rakh lete aur uska opinion mangte, toh wo sirf ek sentence bolta: “I shall see.” Aur wahan se chala jaata.

Is topic par kabhi bhi wo koi aur word nahi bolta. Ministers aur courtiers ko bas kuch weeks baad result dekhne ko milta — jab wo decision le leta aur action hota. Consultation fir kabhi nahi hoti.

Louis XIV kaafi kam bolta tha. Uska sabse famous quote hai: “L'etat, c'est moi” — “I am the state.” Uska “I shall see” bhi ek aisa hi powerful short phrase tha. Lekin Louis hamesha aisa nahi tha. Jawani me wo kaafi bolta tha, apni eloquence ka maza leta tha. Baad me usne khud apni personality change ki — wo ek act ban gaya. Ye silence uska mask tha, jo usne power ke liye adopt kiya.

Is silence se log hamesha confused rehte the — kisi ko samajh nahi aata tha ki Louis kis side hai, kya soch raha hai. Kisi ko ye idea nahi hota tha ki usse kya pasand hai. Jab log uske saamne bolte rehte, Louis chup rehta — aur us silence me wo sabki weakness aur thoughts samajh leta. Wo later inhi cheezon ka use unke khilaaf karta.

Uska ye silence hi uski power ka ek major weapon tha. Saint-Simon ne likha tha: "Wo apne words, smile, aur even apni nazar tak ko bechne jaise master tha. Uska har gesture valuable lagta tha — kyunki wo rarely kuch bolta tha."

## Keys to Power

Power kaafi had tak ek illusion ka game hai. Jab aap zarurat se kam bolte ho, toh aap naturally zyada powerful aur mysterious lagte ho. Aapka silence doosron ko uncomfortable kar deta hai — humans naturally har cheez ka meaning samajhne ki koshish karte hain. Jab aap limited words use karte ho, log aapki intentions samajhne me lag jaate hain — aur samajh nahi paate.

Aapke short answers aur silences unhe defensive bana dete hain. Wo silence bharne ke liye kuch na kuch bolte hain — aur isi process me wo apni weaknesses, insecurities ya valuable information reveal kar dete hain. Meeting ke baad unhe lagta hai jaise unse kuch le liya gaya ho. Aur fir wo har ek word ko baar-baar sochne lagte hain — jo aapke power ko aur bada deta hai.

Ye rule sirf kings aur politicians ke liye nahi hai. Zindagi ke almost har area me, kam bolne wale log zyada serious, deep aur powerful lagte hain. Andy Warhol ne kaha tha ki jab aap logon se zyada bolkar kuch karwane ki koshish karte ho, toh wo aapki baat nahi maante, ulta resist karne lagte hain. Usne kaha tha: "I learned that you actually have more power when you shut up."

Apni later life me Warhol ne is kam bolne wali strategy kaafi success ke saath use kiya. Uske interviews ek tarah se riddle jaise hote the — wo kuch vague ya confusing bolta, aur interviewer confuse ho jaata, sochta ki shayad uske words me koi deep meaning chhupa hai. Warhol apne kaam ke baare me kabhi zyada nahi bolta tha — interpretation doosre logon pe chhod deta tha.

Usne kaha tha ki ye technique usne Marcel Duchamp se seekhi — ek aur artist jinhone early samay me samajh liya tha ki agar aap kam bolo to log zyada bolte hain, aur jitna zyada log bolte hain, utna hi valuable aapka kaam ban jaata hai.

Jab aap kam bolte ho to ek illusion create hota hai — jaise aap powerful aur meaningful ho. Aur jitna kam aap bolte ho, utna hi kam risk hota hai ki aap kuch galat ya stupid bol do.

1825 me Russia ka naya czar Nicholas I throne par aaya. Turant ek rebellion hua — kuch liberals chahte the ki Russia modern bane, jaise Europe ho raha tha. Nicholas ne us rebellion ko brutal force se crush kiya. Us movement ke leader Ryleyev ko death sentence de diya gaya.

Execution ke din jab Ryleyev ko phansi di gayi, rope toot gayi aur wo zameen par gir gaya. Us time aise events ko divine sign mana jaata tha, aur aksar aise logon ko maaf kar diya jaata tha. Ryleyev bhi soch raha tha ki uski jaan bach gayi hai. Usne crowd se bola, "Dekha, Russia me to dhang se rassi banana bhi nahi aata!"

Ek messenger ne turant ye baat palace me czar ko batayi. Nicholas I already rope tootne se naraz tha, lekin phir bhi maafi ka order sign kar raha tha. Fir usne poocha: "Usne uske baad kuch bola?" Messenger bola: "Haan Sire, usne kaha ke Russia me to rope banana bhi nahi aata."

Nicholas ne reply diya: "To fir chaliye, uska ulta proof dete hain," aur maafi wala order faad diya. Agle din Ryleyev ko dubara phansi di gayi. Is baar rope nahi tooti.

**Lesson:** Ek baar words muh se nikal jaayein to waapas nahi liye ja sakte. Unhe control me rakho. Sarcasm ka especially dhyan rakho — thodi der ki satisfaction ke badle zyada bada price dena pad sakta hai.

Jaise Oracle of Delphi sirf kuch mysterious aur vague lines bolti thi, lekin unme itni authority hoti thi ki log bina doubt kiye unka word maan lete the. Words kam, impact zyada.

### Reversal

Kuch situations me silence galat bhi sabit ho sakta hai. Kabhi-kabhi silence suspicion ya insecurity create karta hai — especially jab aapke superiors ho. Koi vague comment galat tarike se interpret ho sakta hai.

Isliye silence ya kam bolne ka use carefully aur right situation me hi karo. Kabhi-kabhi wise ye hota hai ki aap fool ban kar zyada bolo — jaise court ke jesters karte the. Wo entertain karte the, har waqt bolte the, aur koi unhe seriously nahi leta tha — lekin asli me wo sabse zyada smart hote the.

Kabhi-kabhi zyada bolna bhi ek smoke screen ban jaata hai. Jab aap kisi ka kaan zyada words se bhar dete ho, to wo aap par zyada suspicious nahi hota. Zyada bolne wale log hamesha manipulative nahi lagte — balki innocent aur clueless lagte hain.

Ye silent powerful strategy ka exact opposite hai: Jab aap zyada bolkar apne aapko weak aur simple show karte ho, to aap deception aur easily kar sakte ho.

# LAW 5

## SO MUCH DEPENDS ON REPUTATIONGUARD IT WITH YOUR LIFE JUDGMENT

Reputation hi power ki foundation hoti hai. Sirf apni reputation ke through tum dusron ko intimidate kar sakte ho aur jeet sakte ho. Lekin ek baar agar reputation slip ho gayi, toh tum har taraf se vulnerable ho jaate ho aur log tum par attack karte hain. Apni reputation ko kabhi bhi attack hone layak mat bano. Hamesha alert raho, aur kisi bhi attack ko hone se pehle hi rok do.

Saath hi, apne enemies ki reputation me holes create karna bhi seekho. Jab public opinion unke against ho jaye, toh side me ho jao aur unhe girte hue dekho.

Ek terrifying epidemic jo shayad upar se punish karne bheja gaya tha, duniya ke har animal ko chhoo chuka tha. Sab mare toh nahi the, lekin sab marne ke kareeb the. Kisi ko bhi zinda rehne ka motivation nahi tha. Kisi bhi food me interest nahi tha. Na hi wolves ya foxes kisi prey ko dhoond rahe the. Aur na hi doves ek dusre ke saath rehte the, kyunki love aur joy dono chuke the.

Lion ne sab ko bula kar bola, "Doston, mujhe shak nahi ki yeh punishment hum par hamare paapon ke wajah se aayi hai. Toh hum me se jisne sabse zyada paap kiya hai, use hi is heavenly punishment ka samna karna chahiye. Shayad uske sacrifice se hum sabka bachaav ho jaye.

History hume sikhati hai ki aise moments me sacrifice zaroori hota hai. Ab bina kisi illusion ke, sab apna conscience inspect karo. Agar mujhe yaad ho, toh maine kabhi apni bhukh ko shant karne ke liye..."

### OBSERVANCE OF THE LAW I

China ke War of the Three Kingdoms (A.D. 207–265) ke time, great general **Chuko Liang** Shu Kingdom ke army ko ek door ke camp bhej chuke the, jab wo khud ek chhoti si town me sirf kuch soldiers ke saath rest kar rahe the.

Tabhi kuch sentinels ne aake bataya ki **Sima Yi** ki 150,000 se zyada troops wali enemy force unki taraf aa rahi hai. Chuko Liang ke paas sirf 100 men the. Situation hopeless thi, lag raha tha unki pakad hone wali hai.

Lekin Liang ne panic nahi kiya. Na to regret dikhaya, na time waste kiya. Unhone turant command diya ki flags hata do, city gates poori tarah open kar do, aur sab soldiers ko chhupa do.

Khud Liang city wall ke sabse visible spot par ek **Taoist robe** pehen ke baith gaye. Unhone incense jalaya, apna lute uthaya, aur chant karna start kar diya. Thodi der me enemy army dikh gayi, lambi endless line me soldiers aa rahe the.

Sima Yi ne turant Liang ko pehchaan liya. Uski army gate ke andar ghusne ke liye ready thi, kyunki gate khule hue the aur town bilkul quiet tha. Lekin Sima Yi ruk gaya. Usne dekha ki Liang bina dar ke baitha hai, music baja raha hai, chant kar raha hai — jaise ki koi trap set kiya ho.

Sima Yi confuse ho gaya. Ek second ke liye socha ki ho sakta hai Liang akela hi ho. Lekin uski reputation itni powerful thi ki usne risk lena avoid kiya — aur turant pura army retreat kar gaya.

Chuko Liang ko "**Sleeping Dragon**" ke naam se jaana jaata tha. War of the Three Kingdoms me unke strategies legendary the. Ek baar ek enemy lieutenant ne fake desertion ka drama karke Liang ke camp me aake help offer ki. Liang turant samajh gaye ki ye trap hai. Unhone execution ka order diya, lekin last moment me stop karke us soldier ko bola ki agar wo double agent ban jaye to uski jaan chhod di jaayegi. Wo man gaya, aur enemy ko galat info dene laga. Liang ne kai battles jeete.

Ek aur baar Liang ne enemy ka military seal chura ke fake orders banaye aur unki army ko door bhej diya. Jab army divide ho gayi, tab Liang ne 3 cities capture kar li. Ek time unhone enemy ke ek top general ko traitor bana diya, jisse wo bhag ke Liang ki side aa gaya.

Liang ne apni reputation ek master strategist ki tarah banayi thi — ek aise insaan ke roop me jiske paas hamesha koi na koi trick hoti thi. Ye hi unka sabse bada weapon ban gaya.

Sima Yi ne kai baar Liang se ladayi ki thi aur use achhe se jaanta tha. Jab usne open city dekhi, jaha Liang bina army ke baithe the aur music baja rahe the, to use laga ki ye ek dangerous trap ho sakta hai. Liang itna confident tha ki Sima Yi ko laga agar ye asli trap nahi hota to bhi, wo try nahi karega. Fear of Liang's reputation itna strong tha ki usne bina fight kiye retreat karne ka decision le liya.

**Reputation ka power** aisa hota hai — ek army ko bina ek bhi arrow fire kiye hara sakta hai.

Agar chaho, to **next observance or example** ka bhi translation bhej sakta hoon.

## OBSERVANCE OF THE LAW II

1841 me young **P. T. Barnum** ne decide kiya ki wo Manhattan ka **American Museum** kharidega aur usse itna unique banayega ki uski reputation as America's best showman pakki ho jaaye. Problem ye thi ki uske paas paisa nahi tha. Museum ki price thi **$15,000**, lekin Barnum ne ek proposal ready kiya jisme cash ki jagah sirf guarantees aur references diye gaye the. Surprisingly, museum ke owners ne verbal agreement kar liya.

Lekin last minute pe ek main partner ne deal cancel kar di aur museum ko **Peale's Museum** ke directors ko bech diya. Barnum ko gussa aya, lekin partner ne simply bola, "Business is business. Peale's ke paas reputation hai. Tumhare paas kuch bhi nahi."

Barnum ne turant decide kiya ki jab uske paas khud ki reputation nahi hai, to wo **Peale's ki reputation khatam karega**. Usne newspapers me letter likhne start kiye, jisme Peale's ke owners ko "broken-down bank directors" bola, aur ye claim kiya ki unhe na museum chalana aata hai na entertain karna.

Barnum ne warning di ki Peale's dusra museum kharid ke apni resources thin kar raha hai, to unka stock dangerous hai. Ye smear campaign successful raha. Peale's ka stock gir gaya, aur logon ka confidence unki reputation me khatam ho gaya. Finally, museum ke original owners ne Peale's se deal tod di aur museum **Barnum ko bech diya**.

Peale's ko saal lag gaye recover hone me, lekin unhone Barnum ka attack kabhi nahi bhoola.

Phir Peale ne decide kiya ki Barnum ko **vulgar** dikhake khud ko **high-brow** entertainment ka symbol banayega. Usne hypnotism (mesmerism) jaise "scientific" acts shuru kiye jo kuch time tak successful bhi rahe.

Barnum ne dobara attack kiya. Usne ek rival mesmerism show arrange kiya jisme usne ek chhoti ladki ko supposedly trance me daal diya. Fir usne audience ko hypnotize karne ki koshish ki, lekin koi effect nahi hua. Audience hasne lagi.

Finally Barnum ne bola ki wo proof karega trance real hai — wo ladki ki finger cut karega. Lekin jaise hi usne knife sharpen kiya, ladki ki aankhen khul gayi aur wo bhaag gayi. Audience ne enjoy kiya. Barnum ne aise spoof shows kai baar repeat kiye.

Result: **Peale's ka hypnotism act joke ban gaya**, audience kam ho gayi, aur kuch hi weeks me wo show close ho gaya.

Next kuch saalon me, Barnum ne **audacity aur ultimate showmanship** ke liye apni reputation banayi — jo life bhar chali. Peale's ki reputation kabhi recover nahi ho payi.

Agar chaaho to next part bhejo, main uska bhi wahi refined Hinglish translation dunga.

## Interpretation

Barnum ne Peale ki reputation khatam karne ke liye do alag-alag tactics use kiye.

Pehla simple tha: usne public me **doubt** create kiya ki Peale's museum financially stable nahi hai. Doubt ek powerful weapon hota hai — agar aap rumors phaila do, to aapke opponents ek tough position me aa jaate hain. Agar wo deny karte hain, ya prove karte hain ki sab jhooth hai, fir bhi log sochne lagte hain: "Aise desperate kyun lag rahe hain? Shayad sach hi ho?" Aur agar wo ignore karte hain, to unrefuted doubt aur strong ho jaata hai.

Agar aapke paas khud ki reputation nahi hai, to ye rumor strategy perfect weapon hai. Aapke rivals itne unsettled ho jaate hain ki galtiyaan kar baithte hain.

Lekin jab Barnum ki khud ki reputation ban gayi, tab usne doosra tactic use kiya — **mockery**. Usne Peale's hypnotism ko openly ridicule kiya. Ye kaafi successful raha. Jab aap respected hote ho, to rivals ka mazaak udaana unhe defensive pe le aata hai aur aapki popularity aur badh jaati hai. Direct insults aur slander is stage pe risky hoti hai — wo ugly lagti hai, aur aapki image khud kharaab kar sakti hai. Lekin soft humor aur gentle barbs aapko smart bhi dikhati hai aur aapka confidence bhi reflect karti hai.

Jab aap entertain karte hue rival ka mazaak udaate ho, to public aapko harmless entertainer bhi samajhti hai, lekin aap silently unki reputation me holes create kar chuke hote ho.

## KEYS TO POWER

Log, chahe kitne bhi close kyun na ho, hamesha thode mysterious rahte hain. Har kisi ke character me aise corners hote hain jo wo kabhi openly reveal nahi karte. Ye fact thoda uncomfortable hota, isliye hum usually ignore kar dete hain — aur logon ko judge karte hain **appearances** se: unke clothes, gestures, words, ya actions.

Social world me **appearances hi sab kuch hota hai**. Ek choti si slip-up ya awkward moment aapki image destroy kar sakti hai.

Isiliye apni **reputation banana aur maintain karna** critical hota hai. Ye aapko ek protective layer deta hai, jisse log aapko deeply samajh nahi paate. Aap decide karte ho ki duniya aapko kaise dekhe — ye power ki ultimate position hai.

Reputation ek magic jaise kaam karti hai: ek hi move se wo aapki strength double kar sakti hai — aur galti hone pe log aap se door bhi bhaag jaate hain. Kahi baar ek hi kaam kisi person ke liye brilliant lagta hai aur kisi aur ke liye foolish — sirf unki **reputation** ki wajah se.

Ancient China ke Wei kingdom me **Mi Tzu-hsia** naam ka ek person tha jiska image civil aur gracious person ka tha. Wo king ka favorite ban gaya. Ek rule tha ki jo bhi king ke royal coach me bina permission ride karega uske pair cut diye jayenge. Ek baar Mi Tzu-hsia ne apni bimaar maa se milne ke liye secretly coach use kiya. Jab king ko pata chala, to usne bola, "Dekho kitna loyal hai. Apni maa ke liye apni life risk kar di."

Ek aur baar orchard me walk ke dauraan Mi Tzu-hsia ne ek peach khaaya aur bacha hua hissa king ko de diya. King ne bola, "Tum mujhse itna pyaar karte ho ki apni taste bhi bhool gaye."

Lekin baad me jealous courtiers ne rumor phaila diya ki Mi Tzu-hsia arrogant aur deceptive hai. Ab king ko wahi old actions offensive lagne lage. Usne gusse me bola, "Isne bina permission royal coach use kiya aur mujhe aadha khaaya hua peach de diya." Ab Mi Tzu-hsia ko wahi cheeze punishable lagne lagi jo pehle charming thi. Sirf isliye kyunki **uski reputation damage ho gayi thi**.

Isiliye, shuruaat me aapko kisi ek unique trait (jaise honesty, cleverness, generosity) ke liye known banna hota hai. Ye quality aapko logo se alag banati hai, aur log aapke baare me baat karne lagte hain.

Phir aapko slowly reputation spread karni hoti hai — smartly, bina over karte hue — taaki wo strong foundation ke saath naturally grow kare. Jaise hi wo logon me spread hoti hai, wo **wildfire** ki tarah failti hai.

A strong reputation bina zyada effort ke aapki presence ko bada kar deti hai, aur aapki strengths ko exaggerate kar deti hai. Reputation aapke around ek aisi aura bana deti hai jo logon ke dil me respect ya kabhi-kabhi fear tak daal deti hai.

**World War II** ke time **North African desert** me German general **Erwin Rommel** ki reputation thi cunning aur deceptive strategy ke liye. Uska naam sunke hi log dar jaate the. Jab uske paas kam soldiers hote the, aur British tanks uske 5 guna zyada hote the, tab bhi sirf uske aane ki khabar se pure cities evacuate ho jaate the.

Jaisa log kehte hain, **reputation hamesha aapke aane se pehle pahuch jaati hai** — aur agar wo respect generate karti hai, to aapke aane se pehle hi half battle jeet li jaati hai.

Aapki past victories aapki success ko **destiny jaisa** bana deti hain. Jaise **Henry Kissinger** ka shuttle diplomacy success bhi largely uski reputation par based tha. Uski image thi problem-solver ki. Koi bhi aisa dikhna nahi chahta tha jo Kissinger ko bhi agree na kara sake. Uska naam negotiation me aane ka matlab hota tha — **peace treaty almost confirmed**.

Apni reputation ko simple aur ek strong quality pe base karo — jaise efficiency ya seductiveness. Ye quality aapka ek **identity card** ban jaati hai. Reputation for honesty aapko deception karne ki freedom bhi deti hai.

**Casanova** apne reputation ka use karta tha taaki aur women attract ho sakein — unhe curiosity hoti thi ki kya cheez usse itna desirable banati hai.

Agar aapki reputation already kharab ho chuki ho, to smart approach hota hai kisi aise insaan se judna jiska image aapke opposite ho. Jaise P. T. Barnum ki image vulgar entertainment wali thi, to usne **Jenny Lind** (ek classy, respected singer) ko America tour pe laya. Us tour ne Barnum ki image ko classy aur respectable bana diya.

Wahi kaam **robber barons** ne bhi kiya. Unki cruel aur greedy reputation tabhi soften hui jab unhone art collect karna shuru kiya — unka naam da Vinci aur Rembrandt ke sath juda, aur image refined ban gayi.

**Reputation ek treasure hoti hai** — use collect karo aur guard karo. Jab aap usse bana rahe ho, to usse protect karo. Har attack anticipate karo. Aur jab reputation solid ho jaaye, to kabhi insecure mat dikhna. Enemies ki slanderous baaton ka reply karna zaroori nahi hota — wo aapke confidence ko weak dikhata hai. Silent rehna aur composed dikhna better hota hai.

Dusre ke reputation par attack karna ek powerful weapon hai — especially jab uske paas aap se zyada power ho. Kyunki uske paas lose karne ko zyada hota hai, aur aapke paas almost kuch nahi. Lekin is strategy ko skillfully use karo. Agar aap petty revenge wale lag gaye, to aap apna hi image ruin kar loge.

**Thomas Edison** iska negative example tha. Jab **Nikola Tesla** ne AC current ka workable model banaya, to Edison ne uska reputation destroy karne ki koshish ki — ye prove karne ke liye ki AC dangerous hai.

Usne chhoti chhoti animals ko electrocute kiya. Fir 1890 me, New York me **first execution by electrocution** AC current se hui — lekin current weak tha aur aadmi fully nahi mara. Execution repeat karna pada — ek public disaster ban gaya.

Long term me Edison ka naam survive kar gaya, lekin us waqt pe uska AC ke against campaign uske khud ke image ko hurt kar gaya.

Lesson simple hai: kabhi bhi attack me over mat jao. Zyada aggressive hone pe log aapko hi negative light me dekhte hain.

Jab aapki reputation strong ho jaati hai, tab attack karne ke liye **subtle tools** use karo — jaise **satire ya mockery**. Aap ek charming rogue ban jaate ho. Ek powerful lion jab chhoti si mouse se khelta hai, to wo dikhata hai ki uske paas power ka control hai — warna uska fearsome image damage ho jaata.

Next part bhejna ho to continue kar sakte ho.

Image:
Ek mine hai diamonds aur rubies se bhari hui.
Tumne usey dhoondha, paaya, aur ab tumhara wealth secure hai.
Isse apni jaan ki tarah protect karo.
Robbers aur thieves har taraf se aayenge.
Kabhi bhi apne wealth ko taken for granted mat lo,
Aur usse constantly renew karte raho —
Time ke saath jewels ki shine kam ho jaati hai
Aur wo phir se mitti ke neeche chhup jaate hain.

Authority:
Isliye main chahunga ki hamara courtier apni asli value ko skill aur cleverness se strong banaye,
Aur ensure kare ki jab bhi wo kisi unknown jagah jaye,
Usse pehle uska ek strong reputation wahan pahunch chuka ho.
Kyuki jab kai log ek person ke baare mein achha sochte hain,
To unke minds mein uske worth ka ek powerful impression ban jaata hai
Jo aur bhi easily strong ho jaata hai.
(Baldassare Castiglione, 1478–1529)

## Reversal

Is law ka koi reversal possible nahi hai.
Reputation har situation mein critical hoti hai.
Ho sakta hai tum intentionally careless bano aur log tumhe arrogant ya rude samjhein —
Lekin ye bhi ek powerful image ban sakti hai.
Jaise Oscar Wilde ne isse advantage mein use kiya.
Kyuki humein society mein hi rehna hai
Aur doosron ke opinion pe depend karna hi padta hai,
Isliye apni reputation ignore karne ka koi fayda nahi.
Agar tum khud apni image define nahi karoge,
To doosre log usse tumhare liye decide karenge.
Apni destiny ke master bano, aur saath hi apni reputation ke bhi.

# LAW 6

# COURT ATTENTION AT ALL COST JUDGMENT

Har cheez ko uske appearance se judge kiya jaata hai. Jo cheez dikhti nahi, uski koi value nahi hoti. Isliye kabhi bhi bheed mein kho mat jao ya bhool jaane wale logon mein shamil mat ho jao. Hamesha standout karo. Har haal mein noticeable bano. Apne aap ko itna attractive banao ki log tumhari taraf kheech jaayein — chahe tumhara look bada ho, color zyada ho ya tum mystery se bhare ho.

## PART I: SURROUND YOUR NAME WITH THE SENSATIONAL AND SCANDALOUS

Apne naam ke aas-paas sensational ya scandalous cheezein create karo. Aise image banao jo log kabhi bhool na paayein, chahe thoda controversial hi kyu na ho. Scandal ko invite karo. Jo bhi karna pade karo lekin apne aap ko baaki logo se bada dikhana hai. Attention kis type ka hai, usse farak nahi padta — badnaam hone se bhi power mil sakti hai. Ignore hone se behtar hai ki tumhe log criticize karein.

## OBSERVANCE OF THE LAW

P. T. Barnum, jo 19th century America ka famous showman tha, apna career ek circus owner Aaron Turner ke assistant ke roop mein shuru kiya. 1836 mein, circus Annapolis, Maryland aayi. Opening day ki subah Barnum ne ek naya black suit pehna aur town mein ghoomne chala gaya. Logo ne usse dekhna shuru kiya. Kisi ne chillakar kaha ki ye banda Reverend Ephraim K. Avery hai — jise murder charge se chhoda gaya tha lekin log usse ab bhi guilty maante the.

Gusse mein aaye crowd ne Barnum ka suit faad diya aur use maarne tak ke mood mein aa gaye. Barnum ne mushkil se logo ko samjhaya ki wo circus chalein, jahan wo apni asli identity prove karega. Circus pahunchke, Turner ne crowd ko bataya ki ye sab uska practical joke tha — Avery wali afwah usne hi phailayi thi.

Crowd to chala gaya, lekin Barnum shocked tha. Usne Turner se pucha ki aisa kyu kiya? Turner bola, "My dear Mr. Barnum, ye sab humare fayde ke liye tha. Humein sirf ek cheez chahiye — notoriety." Aur sach mein, pura town circus ke baare mein baat kar raha tha, aur har raat show full tha. Barnum ne ye sabak kabhi nahi bhoola.

Barnum ki pehli badi venture thi American Museum, New York mein — jisme ajeebo gareeb cheezein dikhaayi jaati thi. Ek din ek beggar Barnum ke paas aaya. Usne paise dene ke bajaye usse hire kar liya. Museum le jaake usse 5 bricks diye aur bola ki kuch blocks ke round slow walk karo. Har kuch distance par ek brick zameen par rakhna, ek haath mein pakadke rakhna. Return trip mein wahi bricks wapas uthana aur haath wali brick replace karte rehna. Har waqt serious face bana ke rakhna, kisi ka koi sawal ka jawab mat dena. Fir museum ke andar aana, ghoomna, back door se nikalna aur same brick routine repeat karna.

Jab woh aadmi pehli baar sadak par bricks ke saath nikla, kuch hundred log uski ajeeb harkaton ko dekh rahe the. Chauthi baar tak, uske aas-paas bheed jama ho gayi thi, sab yeh soch rahe the ki yeh banda kar kya raha hai. Har baar jab woh museum ke andar jaata, log uske peeche-peeche aate aur ticket leke andar chale jaate. Kai log museum ke collection dekhte-dekhte ruk jaate. Sirf pehle din mein hi us brick-man ne 1000 se zyada logon ko museum ke andar khinch liya.

Kuch dino baad police ne us walk ko rokne ka order de diya, kyunki bheed se traffic block ho raha tha. Brick ka game khatam ho gaya, lekin tab tak hazaron New Yorkers museum dekh chuke the, aur kaafi log P. T. Barnum ke fan ban chuke the.

Barnum ne kabhi balcony pe musicians ka band bitha diya, aur neeche ek bada sa banner lagwa diya "FREE music for the millions". New Yorkers sochne lage — kitna generous banda hai! Sab log music sunne aa gaye. Lekin Barnum ne jaan ke sabse bekar musicians hire kiye the. Jaise hi band ne bajana shuru kiya, awaaz se pareshan log jaldi se museum ke tickets lene lagte, jahan band ka shor sunai nahi deta tha, na hi logo ke boo karne ki awaaz.

Barnum ke first oddities mein se ek thi Joice Heth, ek old woman jiske baare mein usne claim kiya ki woh 161 saal ki hai, aur George Washington ki nurse reh chuki hai. Kuch mahine baad jab crowd kam hone laga, toh Barnum ne akhbaron mein anonymous letter bheja aur bola ki Joice Heth ek fraud hai — "yeh ek insaan nahi, ek automaton hai, jise whalebone, india-rubber, aur springs se banaya gaya hai." Jinhone pehle nahi dekha tha, woh turant curious ho gaye. Aur jinhone pehle dekh liya tha, woh dobara dekhne aaye ki kya sach mein woh robot hai.

1842 mein, Barnum ne ek dead body kharidi jise log mermaid keh rahe the. Yeh creature monkey jaise lagta tha jiska neeche ka part fish ka tha. Body aur head perfectly attached the

— dekhne mein kaafi real lagta tha. Research se Barnum ko pata chala ki yeh Japan mein banaya gaya tha, jahan yeh already ek hoax ban chuka tha.

Phir bhi Barnum ne akhbaron mein articles publish karwaye ki Fiji Islands mein mermaid pakdi gayi hai. Usne paintings ke woodcut prints bhi bheje. Jab tak usne mermaid museum mein dikhayi, puri country mein debate shuru ho chuki thi — kya mermaids real hain? Kuch mahine pehle tak kisi ko farak nahi padta tha, par ab sab uske baare mein baat kar rahe the. Fiji Mermaid dekhne ke liye museum mein record crowd aane laga.

Kuch saal baad, Barnum Europe tour pe gaya General Tom Thumb ke saath — ek 5 saal ka dwarf jo Connecticut se tha. Barnum ne bola ki yeh ek 11 saal ka English boy hai, aur usne usse kai entertaining acts ke liye train kiya tha. Tour ke dauraan Barnum ka naam itna bada ho gaya ki Queen Victoria ne personally usse aur Tom Thumb ko Buckingham Palace bulaya. English press ne uska mazaak udaaya, lekin Victoria ko uska performance itna pasand aaya ki usne uske liye respect develop kar li.

Barnum ne attention attract karne ka ek basic rule samajh liya tha:

Jab logon ki nazar tum par hoti hai, tab tumhare paas ek alag level ka power hota hai.

Uske liye attention ka matlab hota tha — crowd create karna. Jaise usne baad mein likha, "Har crowd mein ek silver lining hoti hai." Crowd ka nature hota hai — ek banda rukta hai dekhne ke liye, toh doosre bhi rukne lagte hain. Dheere-dheere bheed ban jaati hai. Phir thoda push do, toh woh crowd tumhara show dekhne aa jaata hai ya ticket leke andar aa jaata hai.

Crowd create karne ke liye kuch alag, kuch ajeeb karna padta hai. Koi bhi unusual ya confusing cheez chalegi — kyunki log ajeeb aur samajh na aane waali cheezon ki taraf khinch jaate hain.

Aur jab once tum unki attention le lete ho, toh use kabhi jaane mat do. Agar unka dhyaan kisi aur ki taraf gaya, toh wo tumhare loss pe jaata hai.

Barnum apne competitors se attention kheenchne ke liye ruthless tha — kyunki uske liye yeh sabse valuable asset tha.

Jab bhi tum apni journey start karo ya upar badhne ki koshish karo, toh pehla focus sirf attention attract karne par hona chahiye. Sabse important baat — attention ka type matter nahi karta.

Uske shows jab poorly review hote the, ya uske fake acts pe personal attacks hote the, toh bhi Barnum kabhi complain nahi karta tha. Agar koi newspaper critic usse bura bolta tha, toh Barnum usse personally invite karta aur usse best seat deta.

Kabhi-kabhi toh Barnum apne shows ke against anonymous negative articles likhwa deta tha, bas taaki uska naam news mein bana rahe.

Uske nazariye se, attention — chahe negative ho ya positive — success ka core tha.

Ek insaan ke liye jo fame, glory, aur power chahta hai, sabse bura cheez hoti hai — ignore ho jaana.

Jaise court artist Gossaert ne emperor Charles V ka dhyaan khinchne ke liye paper ka ek bizarre costume pehna. Aur Dinocrates ne Alexander the Great ke samne aane ke liye apne aap ko naked Hercules ki tarah dress kiya.

Aur jaise Castiglione kehte hain — agar courtier kisi public event mein hissa le raha ho, jaise jousting ya war games, toh uska ghoda stylish hona chahiye, kapde eye-catching hone chahiye, aur uske symbols ya design itne impressive ho ki sabki nazar bas usi par jaaye — jaise magnet iron ko kheenchta hai.

## KEYS TO POWER

Jo log tumse zyada shine karte hain, unse behtar dikhna ek skill hai, jo seekhni padti hai. Tumhe attention attract karna seekhna padta hai — bilkul waise jaise lodestone iron ko khinchta hai.

Career ke starting mein apna naam kisi aisi image se jod lo jo tumhe dusron se alag banaye. Ye image tumhari dressing style ho sakti hai, ya koi unique personality trait jo logo ko amuse kare aur wo uski baat karein. Jab ye image set ho jaata hai, to tumhara ek permanent position ban jaata hai — ek aasmaan mein chamakne wala sitara.

Ye sochna ki tumhari image controversial nahi honi chahiye, galat hai. Attack hona bura nahi hota. Agar tum chahte ho ki tum flash in the pan na bano, to kisi bhi tarah ki attention welcome karo. Barnum ne dekha ki personal attacks hone ke baad bhi uski popularity badhti gayi — usne khud ko “humbug” ke image mein daal diya.

Louis XIV ke court mein kai talented log the, par sabse zyada charcha Due de Lauzun ki hoti thi. Wo chhota tha, aur bada hi bold tha. Usne king ki mistress ke saath affair kiya, khud

king ko bhi insult kiya. Phir bhi Louis uske charm se itna attract tha ki wo uske bina court imagine hi nahi karta tha. Uski eccentricity ne usse powerful bana diya.

Society ko hamesha extraordinary log chahiye hote hain. Isliye apne alag qualities se kabhi na sharmao. Controversy ya scandal bhi chalti hai — bas ignore mat ho jao. Har professional ko thoda showman banna padta hai.

Edison ko pata tha ki public eye mein rehna zaruri hai agar wo paisa raise karna chahta hai. Isliye wo apne inventions ko visual experiments se dikhata tha. Wo robots aur thought-recording machines ke ideas promote karta tha — sirf attention grab karne ke liye. Apne rival Tesla se zyada news mein rehne ke liye usne even Nobel Prize bhi reject kar diya jab usse Tesla ke saath share karna pada.

Agar tum kisi low position mein ho jahan log tumhe notice nahi kar rahe, to kisi popular ya powerful insaan ko publicly attack karna ek strong move ho sakta hai. Jaise Pietro Aretino ne Pope ko ridicule kiya — aur log uski taraf attract hue. Lekin jab public ka dhyaan tum par aa jaaye, to ye trick baar-baar mat use karo.

Public ka interest bana rahe iske liye tumhe naye-naye ways sochne padenge attention attract karne ke. Picasso hamesha apni style badal deta tha jab log usse bore hone lagte the. Uska maanna tha — better to disturb than to be predictable.

Log sirf usi insaan ko serious lete hain jiska next move unpredictable ho. Jab tum logo ko surprise karte ho, to wo tumhara respect karte hain aur unka dhyaan tumhare paas hi bana rehta hai.

## PART II: Ek Mysterious Hawa Create Karo

Aaj ke duniya mein sab kuch itna predictable aur boring ho gaya hai ki jo cheez thodi mysterious lagti hai, usi pe sabka attention chala jata hai. Kabhi bhi apne plans ya moves ko fully clear mat karo. Apne cards sabke saamne mat kholo. Thodi mystery se tumhari presence strong hoti hai. Log guess karte rahenge ki tum next kya karne wale ho. Mystery ka use karo—logo ko attract karne, confuse karne aur kabhi-kabhi daraane ke liye bhi.

## OBSERVANCE OF THE LAW

1905 ke aas-paas Paris mein ek rumor chala ki ek young Oriental ladki private homes mein dance karti hai, vo bhi veils mein wrapped hokar, jise vo slowly remove karti hai. Ek journalist ne likha, “Far East se ek woman Europe aayi hai perfumes aur jewels ke saath,

jiska aim hai ki wo Europe ke boring society mein thoda Oriental rang aur magic laaye." Kuch hi time mein sabko us dancer ka naam pata chal gaya—Mata Hari.

Winter ke time, ek chhoti aur select audience ek salon mein jama hoti thi, jo Indian statues aur purani cheezon se bhara hota tha. Orchestra background mein Hindu aur Javanese inspired music bajata. Audience kaafi der tak wait karti, and then suddenly Mata Hari appear hoti—ek unique costume mein: white cotton brassiere pe Indian-style jewels lage hote, waist pe jeweled bands aur ek sarong hota tha jo utna chhupata jitna dikhata. Uske haathon mein bracelets hote aur body trance mein hilti thi. Vo claim karti thi ki ye sab dances Indian mythology aur Javanese folktales pe based hain. Jaldi hi Paris ke elite log aur foreign ambassadors is salon mein invitation ke liye compete karne lage, jahan rumor tha ki Mata Hari sacred nude dances perform karti hai.

Public aur jaana chahti thi ki vo kaun hai. Journalists ko usne bataya ki vo Dutch origin se hai lekin Java mein badi hui hai. India mein bhi usne time spend kiya hai aur sacred Hindu dances seekhe hain. Usne ye bhi kaha ki Indian women gun chala sakti hain, horseback ride kar sakti hain, logarithms kar sakti hain aur philosophy discuss kar sakti hain. Summer 1905 tak, jabki bahut kam logon ne actually Mata Hari ko perform karte dekha tha, uska naam sabke lips pe tha.

Uske interviews mein har baar uska backstory change hota. Kabhi India mein badi hui, kabhi Java ki princess ki granddaughter nikli, kabhi Sumatra mein rahi aur gun leke horseback ride karti thi. Koi confirm nahi kar pa raha tha ki asli story kya hai. Journalists ko farak nahi padta tha. Unhone use Indian goddess ke level pe compare kiya, ek aisi mysterious woman jisme har imagination ki jagah thi.

August 1905 mein, Mata Hari ne public mein pehli baar perform kiya. Itna bada crowd tha ki riot ho gaya. Vo ek cult figure ban gayi thi. Ek reviewer ne likha, "Mata Hari India ki poetry, mysticism, aur charm ka embodiment hai." Dusre ne likha, "Agar India mein aise treasures hain, to saare French men Ganges ke kinare shift ho jayenge."

Mata Hari ki fame Paris ke bahar tak spread ho gayi. Berlin, Vienna, Milan jaise cities se invitations aayi. Kuch hi saalon mein usne pura Europe perform kiya, top social circles mein ghumi, aur ek aisi income kamaayi jo us time kisi bhi woman ke liye rare thi. Lekin World War I ke end ke aas-paas usse France mein arrest kiya gaya, trial hua, guilty paayi gayi aur execute kar diya gaya as a German spy. Trial ke time hi asli story saamne aayi—Mata Hari na Java se thi, na India se, na hi uske paas koi Eastern blood tha. Uska asli naam tha Margaretha Zelle, aur vo Holland ke Friesland province se aayi thi.

## Interpretation

Jab Margaretha Zelle 1904 mein Paris aayi thi, uske paas sirf aadha franc tha. Vo un hazaron ladkiyon mein se ek thi jo har saal Paris aati thi artist model, dancer ya performer banne ke liye. Par kuch hi saal baad vo ladkiyan replace ho jaati thi naye chehron se, aur ya to prostitution mein chali jaati thi ya wapas apne gaon—thaki hui, thodi bigdi hui.

Lekin Zelle ke goals higher the. Na usne kabhi stage pe dance kiya tha, na acting background tha. Par bachpan mein usne Java aur Sumatra ke dances dekhe the. Zelle ne samajh liya tha ki log uske dance steps ya face se attract nahi honge, balki uske mysterious aura se honge. Uske dance, uske kapde, uske kahaniyaan, sab kuch ek mystery se bhara hota tha. Har baar kuch naya, har baar kuch unpredictable.

Mata Hari kisi bhi doosri beautiful ladki se zyada pretty nahi thi, na hi great dancer thi. Jo usse unique banata tha, vo tha uska mystery. Public usse jaan nahi paati thi, bas guess karti rehti thi. Log mystery se obsessed hote hain, kyunki uska interpretation kabhi khatam nahi hota. Jo cheez samajh nahi aati, vo kabhi boring nahi hoti. Aur jo grasp nahi ki ja sakti, vo hi true power ban jaati hai.

## KEYS TO POWER

Pehle ke zamane mein duniya mystery se bhari hoti thi—dangerous diseases, disasters, unpredictable kings, aur death ka unknown fear. Jo samajh nahi aata tha, log use myths aur spirits mein badal dete the. Lekin time ke saath science aur logic ne is darkness ko kaafi had tak door kar diya. Jo cheez pehle scary aur unknown thi, ab familiar aur normal ban gayi hai.

Lekin is light ka ek side-effect bhi hai—ye duniya ab boring ho gayi hai, sab kuch overly clear aur predictable ho chuka hai. Isi wajah se hum andar hi andar mystery ke liye taraste hain—aise log ya cheezein jo hum turant samajh na paayein, jinko hum decode na kar sakein.

Yehi hai mystery ka power. Ye imagination ko jagata hai, lagta hai jaise kuch hidden, magical cheez chhupi hai. Jab duniya overly familiar ho jaati hai, tab jo bhi mystery mein wrapped hota hai, wahi sabka attention grab karta hai.

Mysterious banne ke liye tumhe koi grand ya awe-inspiring act karne ki zarurat nahi hai. Agar tum apne daily behaviour mein thoda sa subtle mystery add kar do, to uska impact aur zyada strong hoga.

Zyada log open books jaise hote hain—jo soch rahe hote hain, wahi bol dete hain, image control nahi karte, aur easy to predict hote hain. Tum bas thoda hold back karo, zyada baat mat karo, kabhi-kabhi thodi confusing baatein bolo, thoda inconsistent act karo, aur thoda odd behave karo—log tumhare around mystery feel karenge. Fir wahi log tumhare har move ko decode karne ki koshish karenge, aur tumhara mystery aur deep ban jaayega.

Artists aur con artists dono samajhte hain ki mystery ka seedha link hai attention aur interest se. Count Victor Lustig, ek legendary conman, isko perfectly play karta tha.

Vo hamesha kuch aisa karta tha jo normal se alag ho. Vo top hotels mein Japanese chauffeur ke saath aata (us time ye cheez unheard thi). Uske kapde expensive hote the, lekin unmein hamesha koi odd cheez hoti—jaise ek medal, koi flower, ya armband. Ye sab tasteless nahi lagta tha, balki intriguing.

Hotels mein vo baar-baar fake telegrams receive karta (jo blank hote the), aur unhe casually phaad deta. Vo akela baith kar koi huge serious-looking book padhta, logon ko smile karta lekin unse door rehta.

Kuch hi dinon mein pura hotel uss ajeeb aadmi ke baare mein baatein karne lagta. Ye hi attention uske liye kaam aata—log uske saath time spend karna chahte the, uski company chahte the. Aur isi distraction mein, vo logon ko scam kar deta tha.

Mystery ek normal insaan ko bhi intelligent aur deep bana sakta hai. Mata Hari, jo appearance aur intelligence mein average thi, ek goddess jaisi lagi logon ko, sirf mystery ki wajah se.

Artists ke case mein bhi, agar unke kaam ke baare mein kam bola jaye, thoda contradict kara jaye, aur audience ko guess karne diya jaye—to kaam instantly fascinating ban jaata hai. Marcel Duchamp ne ye technique master ki thi.

Mysterious log dusron ko hamesha ek low position pe rakhte hain—wo log unhe samajhne ki koshish karte rehte hain. Mystery fear bhi create karta hai—jo cheez samajh nahi aati, usse dar bhi lagta hai.

Great leaders ye baat achhi tarah jaante hain ki mystery se power milti hai. Mao Tse-tung is baat ka master tha. Vo jaan bujh kar contradictory behave karta tha. Kisi ko kabhi ye feel nahi hota tha ki vo Mao ko samajh paaye hain—even uski wife ko bhi nahi.

Is wajah se vo ek "larger than life" figure ban gaya tha. Public hamesha uske next move ka wait karti thi, usse decode karne ki koshish karti thi. Mystery ne uske around constant attention aur power ka circle create kar diya tha.

Agar tumhara social position itna strong nahi hai ki tum apne har action ko pura mysterious bana sako, to kam se kam itna seekh lo ki tum obvious na lago. Kabhi-kabhi aise act karo jo logon ke tumhare baare mein jo image hai, usse match na kare. Isse log hamesha alert rehte hain, confused rehte hain, aur isi confusion se tumhara power badhta hai. Agar sahi tarike se kiya jaye to mystery sirf attention hi nahi, dushman ke dil mein dar bhi daal sakti hai.

Second Punic War (219–202 B.C.) ke time, Carthage ke great general **Hannibal** Rome pe attack karte hue destruction macha rahe the. Hannibal apni smartness aur clever tricks ke liye famous tha. Uski army size mein chhoti hone ke bawajood Romans se hamesha ek kadam aage rehti thi.

Ek baar uske scouts ne galti se uski army ko marshy area mein daal diya, jahan piche sea tha aur saamne mountain passes Romans ne block kar diye the. Roman general **Fabius** khush tha, usse laga ab Hannibal fasa gaya hai. Usne apne best soldiers mountain passes pe rakh diye aur planning shuru kar di.

Lekin raat ko, un sentries ne neeche kuch ajeeb dekha—hazaron lights mountain ki taraf aa rahi thi. Aisa laga jaise Hannibal ki army achanak 100 guna badh gayi ho.

Sentries confused the—ye kya tha? Reinforcements? Hidden troops? Bhoot? Koi bhi explanation samajh nahi aayi. Fir mountain pe aag bhi lag gayi, aur neeche se aisi awaz aayi jaise hazaron horn ek saath baj rahe ho. Unhe laga shayad yeh demons hain.

Dar ke maare sabhi sentries apni position chhod ke bhaag gaye. Agle din Hannibal wahan se safe nikal gaya.

Reality kya thi? Hannibal ne apni army ke saath jo hazaron oxen the, unke horns pe sukhay hue twigs bandhwa diye the. Twigs ko aag laga di gayi. Jab flames horns tak pahunchi, to oxen panic mein bhaagne lage, chillane lage, aur random directions mein fire spread ho gayi.

Trick ka asli magic aag ya noise mein nahi tha, balki us scene ki **puzzling nature** mein tha. Sentries samajh hi nahi paaye ki ho kya raha hai. Aur jab kisi cheez ko explain nahi kiya ja sakta, to fear automatically create ho jaata hai.

Agar kabhi tum kisi situation mein phase ho, cornered feel kar rahe ho, to ek chhoti si experiment try karo: koi aisi cheez karo jo easily samajh na aaye. Action simple ho, lekin uska execution confusing ho. Tumhara intention unclear ho.

Sirf unpredictable mat bano (waise vo bhi effective hota hai—Law 17 dekho), balki **aesi scene create karo jiska matlab samajhna impossible ho.** Jab koi tumhe samajh hi nahi paata, to tum powerful lagte ho, mysterious lagte ho, aur dar create hota hai.

Isko tum "**Hamlet ki fake madness**" wali strategy keh sakte ho. Shakespeare ke play mein Hamlet apne stepfather Claudius ko confuse aur darane ke liye weird act karta hai, unpredictable behave karta hai, jiska koi clear logic nahi hota.

Mysterious nature tumhe bada dikhata hai, tumhari power ko scary bana deta hai.

*Image*: Jaise ek dancer ke aas-paas veils hote hain. Jo veil uthta hai vo excitement create karta hai, lekin jo cheez chhupi hoti hai, usse curiosity badhti hai. Yehi mystery ka essence hai.

**Authority**: Agar tum turant apne aap ko reveal nahi karte, to expectation banti hai. Har cheez mein thoda mystery daal do, aur yehi mystery logon ke dil mein respect jagata hai. Jab explain karo to kabhi bhi completely clear mat karo. Yehi divine style hai—log wonder karte hain aur dekhte rehte hain.
— *Baltasar Gracian* (1601–1658)

## REVERSAL

Jab tum apne success ke initial stage mein hote ho, tab attention lena har haal mein zaroori hota hai. Lekin jaise-jaise tum upar badhte ho, tumhe apni strategy badalni padti hai. Public ko ek hi trick se baar-baar bore mat karo.

Mysterious rehna un logon ke liye kaafi useful hota hai jo powerful banne ka impression create karna chahte hain, lekin ye mystery **controlled** aur **balanced** lagni chahiye.

Mata Hari ne is mystery ka use kiya, lekin usne itni zyada jhoothi kahaniyan banayi ki log us par spy hone ka doubt karne lage. Chahe wo sach na ho, lekin uski image itni confusing aur suspicious ban chuki thi ki logon ne maan liya ki wo dangerous ho sakti hai.

Tumhari mystery playful aur safe lagni chahiye, koi threatening ya misleading game nahi. Jab lagne lage ki ye limit cross kar rahi hai, to turant peeche hat jao.

Kuch situations mein attention lena tumhare against bhi jaa sakta hai, especially jab scandal ya negative publicity ka risk ho. Tumhara attention kabhi bhi un logon ko offend nahi karna chahiye jo tumse upar hain—warna tum desperate aur small lagoge.

Samajhna zaroori hai ki kab center of attention banna hai aur kab quietly side mein rehna hai.

**Lola Montez** is cheez ka perfect example thi. Wo ek ordinary Irish background se uthi aur Franz Liszt ki lover aur King Ludwig of Bavaria ki mistress ban gayi.

Lekin usne bhi apni boundaries cross kar di.

1850 mein London mein Shakespeare ka play *Macbeth* ho raha tha, jisme top actor **Charles John Kean** perform kar raha tha. England ki elite society wahan thi, even Queen Victoria aur Prince Albert bhi expected the.

Custom ye tha ki sab log queen ke aane se pehle apni seats le lete the. Jab Queen apni royal box mein aayi, sab log respect mein khade ho gaye, applause diya, fir quietly baith gaye, aur lights dim ho gayi.

Tabhi ek doosri box mein sabki nazar gayi—ek woman spotlight mein aayi, queen ke baad apni seat li. Wo thi **Lola Montez**. Usne diamond tiara pehna tha, shoulders par fur coat, aur jab coat hata, to neeche se red velvet ka deep-necked gown.

Audience shocked thi, lekin Queen Victoria ne uski taraf ek baar bhi nahi dekha. Public ne queen ko copy kiya—Lola Montez ko pura ignore kar diya.

Us raat ke baad fashionable society ne usse relation tod diya. Log usse door bhaagne lage.

Uska charm totally opposite effect mein badal gaya. Uska future khatam ho gaya.

**Lesson**: Kabhi bhi over-attention mat lo. Ye tumhari insecurity show karta hai. Jab tum kisi strong authority ke saamne ho, jaise koi king ya queen, to compete mat karo.

Sirf respect dikhao, bow karo, aur shadows mein chale jao.

# LAW 7

## GET OTHERS TO DO THE WORK FOR YOU, BUT ALWAYS TAKE THE CREDIT JUDGMENT

Dusron ki wisdom, knowledge, aur mehnat ka use apne kaam ko aage badhane ke liye karo. Isse na sirf tumhara time aur energy bachega, balki tum ek efficient aur fast insaan ke jaise dikhoge. Aakhir mein, tumhare helpers bhool jayenge, par tum yaad rahoge. Jo kaam dusre kar sakte hain, woh kabhi khud mat karo.

1883 mein ek young Serbian scientist Nikola Tesla Continental Edison Company ke European division mein kaam kar raha tha. Woh ek brilliant inventor tha, aur Thomas Edison ke dost Charles Batchelor ne usse America jaake apna fortune banane ko kaha, aur Edison ko ek introduction letter diya. Yahi se Tesla ki mushkilein shuru hui.

Jab Tesla New York mein Edison se mila, toh famous inventor ne use turant hire kar liya. Tesla din-raat 18 ghante kaam karta, Edison ke primitive dynamos ko improve karne ki koshish mein laga raha. Aakhirkar usne pura dynamo redesign kar diya with automatic controls. Jab woh apni success batane Edison ke paas gaya aur $50,000 maanga, toh Edison ne kaha, "Tesla, tum hamari American humor nahi samajhte," aur sirf chhota sa raise diya.

Tesla ka obsession tha alternating-current (AC) electricity system banana. Edison direct-current (DC) mein believe karta tha aur Tesla ke research ko support nahi kiya, balki use sabotage bhi karta raha. Tesla ne Pittsburgh ke billionaire George Westinghouse se madad maangi, jisne Tesla ka research fully fund kiya aur generous royalty deal di. Tesla ka AC system aaj bhi use hota hai, par patents file hone ke baad dusre scientists ne credit le liya, public ne invention Westinghouse ka samajh liya.

Ek saal baad, Westinghouse ko J. Pierpont Morgan ne takeover kar liya, jisne Westinghouse ko Tesla ke royalty contract se bahar nikal diya. Westinghouse ne Tesla ko samjhaya ki company survive nahi karegi agar poora royalty diya gaya, isliye Tesla ne apne patents $216,000 mein bech diye—jo us time ke $12 million ke bahut kam the. Financiers ne Tesla se uski daulat, patents, aur credit sab cheen liya.

Radio invention ka naam Guglielmo Marconi se juda hai, par bahut kam log jaante hain ki Marconi ne apne invention mein Tesla ke 1897 ke patent ka use kiya tha. Tesla hi asli "father of radio" tha, lekin usko kabhi paisa ya credit nahi mila. Tesla ne induction motor aur AC power system bhi invent kiye, par in inventions par uska naam nahi hai. Purane dinon mein woh gareebi mein jeeta tha.

THE TORTOISE, THE ELEPHANT AND THE HIPPOPOTAMUS

Ek din tortoise elephant se mila. Elephant zor se chillaya, “Door hat, weakling! Main tujhe crush kar dunga!” Tortoise dar ke bina wahi khada raha, toh elephant ne us par step rakha, par tod nahi paya. Tortoise bola, “Mr. Elephant, mat fakr karo, main tum jitna strong hoon!” Elephant hans diya. Tortoise ne kaha, “Kal subah meri hill par milte hain.”

Agli subah, sunrise se pehle, tortoise river ke paas gaya aur wahan hippopotamus se mila, jo paani mein wapas ja raha tha. Tortoise bola, “Mr. Hippo! Chalo tug-of-war karte hain. Main guarantee deta hoon ki main tum jitna strong hoon!” Hippo ne mazaak samjha, par maan gaya. Tortoise ne lambi rassi nikali aur hippo ko kaha ki rassi apne muh mein pakde jab tak main “Hey!” na boloon. Phir woh hill ke upar gaya jahan elephant intezar kar raha tha. Elephant ko dusri side ka rassi diya aur kaha, “Jab main ‘Hey!’ boloon, tab dono kheecho, phir pata chalega kaun kitna strong hai.” Tortoise aadha hill neeche chhup gaya aur zor se bola, “Hey!”

Elephant aur hippopotamus dono zor lagane lage, par koi jeeta nahi, dono barabar strong nikle. Dono agree kiya ki tortoise bhi utna hi strong hai jitne woh. Tortoise ne dusron ko apna kaam karne diya aur credit le liya.

ZAIHAN FAILIH

Agar hunter carriage ki security pe rely kare, 6 ghodon ki taakat use kare, aur Wang Liang ko reins sambhalne de, toh wo thakega nahi aur tez janwaron ko aasan se pakad lega. Lekin agar carriage, ghode, aur Wang Liang ke skill ko chhodkar khud bhaage, toh chahe uske pair Lou Chi jaise tez ho, janwaron ko pakad nahi payega. Achhe ghode aur mazboot carriage ke saath, aam aadmi bhi janwaron ko pakad sakta hai.

- Han- lki- tzi, Chinese philosopher, third century b.c.

1917 mein, apni gareebi ke dino mein, Tesla ko American Institute of Electrical Engineers ki taraf se Edison Medal diya jana tha, par usne mana kar diya. Bola, “Tum mujhe medal dena chahte ho, jise main coat par laga ke thodi der dikhawa karun. Tum meri creativity aur kaam ko ignore kar rahe ho, jin par tumhari institute khadi hai.”

## Interpretation

Bahut log sochte hain ki science facts se deal karta hai, isliye usme petty rivalry nahi hoti. Tesla bhi aisa sochta tha, aur fame aur daulat mein interest nahi tha. Lekin jaise jaise wo budha hua, is soch ne uske kaam ko barbaad kar diya. Kisi ek discovery se juda na hone ki wajah se wo investors attract nahi kar paya. Jab wo bade inventions sochta, dusre uske patents chura lete aur glory le lete.

Wo sab kuch khud karna chahta tha, par is process mein khud thak gaya aur gareeb ho gaya.

Edison Tesla ka bilkul opposite tha. Wo khud scientific thinker ya inventor nahi tha. Usne kaha tha ki use maths nahi aata, par wo hamesha mathematician hire kar leta. Uska main tareeka tha business aur publicity, trends aur opportunities dekhna, phir experts ko kaam karwana. Zarurat padne par wo dusron ke ideas bhi chura leta tha. Par uska naam Tesla se zyada famous hai aur zyada inventions se juda hai.

Lesson ye hai: invention se zyada important credit lena hai. Apne credit ko secure karo, dusre chura na payen, ya tumhare kaam ka faida na utha saken. Iske liye hamesha alert aur ruthless raho, apne kaam ko chupakar rakho jab tak aas-paas koi danger na ho.

Dusri baat ye hai ki dusron ke kaam ka faida uthana seekho. Time precious hai aur life short hai. Agar tum sab kuch khud karne ki koshish karoge, toh thak jaoge, energy waste karoge, aur burnout ho jaoge. Behtar hai apni taakat bachao, dusron ke kaam pe chhalkar use apna bana lo.

"Sab log commerce aur industry mein chori karte hain. Main bhi bahut chori kar chuka hoon, par main jaanta hoon kaise chori karni hai."
— Thomas Edison, 1847-1931

## POWER KEYS

Ek hen thi jo apni sight kho chuki thi, lekin roz barley ke liye mitti khodti rehti thi. Uske bagal mein ek sighted hen thi jo apne paon sambhalti thi aur khud ko zyada nahi thakati thi.

Power ki duniya jungle jaisi hai: kuch log hunt karke zinda rehte hain, aur bahut saare (jaise hyenas, vultures) dusron ke hunt pe depend karte hain. Ye log khud zyada kaam nahi karte, par samajh jaate hain ki agar wo thoda ruk kar wait karein, toh koi aur unke liye kaam kar dega.

Par bewakoofi mat dikhao: jab tum apne kaam mein lage ho, tabhi kuch vultures tumhare upar ghoom rahe hote hain, tumhari creativity ka faida uthana chahte hain. Is baat ko lekar shikayat karna ya gussa hona bekaar hai, jaise Tesla hua. Behtar hai apne aap ko protect karo, smart bano, aur game mein shamil ho jao. Jab tum apni power establish kar loge, tab khud ek vulture bano, aur apna time aur energy bachao.

Is game ke do poles hain:
Ek hai explorer Vasco Nunez de Balboa ka example. Uska obsession tha El Dorado — ek legendary shehar jahan bahut daulat thi. 16th century mein, bahut mushkilein jhel kar usne Peru mein ek ameer empire dhoondh nikala. Agar wo is empire ko jeet leta, toh wo next Cortes ban sakta tha. Par problem ye thi ki uski discovery jaldi dusre conquistadors tak bhi pahunch gayi. Usne samjha nahi ki aadha khel chupana bhi hota hai, aur apne aas-paas dhyan se dekhna hota hai. Kuch saal baad uski apni fauj ka soldier Francisco Pizarro ne usko treason ke case mein phansi dilwayi, aur phir Pizarro ne Balboa ki discovery chura li.

Dusra pole hai artist Peter Paul Rubens ka, jo apne career ke end mein bohot famous ho gaya. Usne apne studio mein kayi skilled painters rakhe — ek robe banata, ek background, aur aise hi alag alag kaam. Tab usne ek production line banayi jahan ek time pe kai canvases pe kaam hota tha. Jab koi important client studio aata, toh wo painters ko bahar bhej deta aur khud tez speed se painting karta. Client balkoni se dekh kar hairan ho jata ki itne kam time mein itni masterpieces kaise banayi.

Law ka matlab ye hai: doosron se kaam karwao aur credit apna lo, tab tum devta jaise powerful dikhoge. Agar tum sab kuch khud karne ki koshish karoge, toh tum Balboa ya Tesla jaise fail ho jaoge. Apni skills aur creativity mein jo kami ho, usko dusron se pura karo. Unko hire karo, ya unka kaam apna bana lo. Unki creativity tumhari ban jayegi, aur tum genius dikhoge.

Is law ka ek aur use hai jo dusron ke kaam par depend nahi karta: Purane time ka gyaan aur wisdom use karo. Isaac Newton ne ise "giants ke shoulders pe khada hona" kaha. Matlab apni discoveries unke ideas par build karna. Uska genius kaafi had tak unki samajhdaari par dependent tha jo ancient, medieval, aur Renaissance scientists ne diye. Shakespeare ne bhi apne plots aur dialogues Plutarch aur doosre writers se liye, kyunki wo psychology aur witty quotes mein best tha. Aur jitne bhi badle writers hain, unhone Shakespeare se borrow kiya hai.

Aaj ke kai politicians apni speeches khud nahi likhte. Unki baatein itni achi nahi hoti, par jo eloquence aur wit hoti hai, wo speech writer ki wajah se hoti hai. Dusre log kaam karte hain, tum credit lete ho. Ye power sabke liye available hai. Past ka gyaan use karo, aur tum genius lagoge, chahe tum sach mein sirf smart borrower hi kyu na ho.

Writers jo human nature ko samajhne ki koshish karte hain, purane strategy ke masters, human stupidity ke historians, aur kings-queens jo power ke bojh ko samajh chuke hain — unka gyaan ab tumhare liye wait kar raha hai, ki tum unke shoulders pe khade ho jao. Unki wit tumhari wit ban sakti hai, unka skill tumhara skill, aur wo kabhi nahi aayenge yeh batane ki tum kitne unoriginal ho.

Tum apni life khud struggle karke, galtiyan kar ke, time aur energy waste kar sakte ho, ya phir past ke army ko use kar sakte ho. Jaise Bismarck ne kaha, "Fools kehte hain ki wo apne experience se seekhte hain. Main dusron ke experience se faida uthata hoon."

Image: Jungle mein sabse aasan zindagi vulture ki hoti hai. Dusron ka hard work uska kaam ban jaata hai; unki failure uska khana. Jab tum hard work kar rahe ho, vulture tumhare upar ghoom raha hota hai. Usse fight mat karo, uske saath jud jao.

Authority: Zindagi mein bohot kuch seekhna hai, zindagi chhoti hai, aur knowledge ke bina zindagi nahi hai. Isliye dusron se knowledge lena bohot accha tareeka hai. Kisi aur ki mehnat se tum ek oracle jaise dikhoge. (Baltasar Gracian, 1601-1658)

## REVERSAL

Kabhi kabhi dusron ke kaam ka credit lena samajhdari nahi hota: Agar tumhari power strong nahi hai, toh tum logo ko spotlight se bahar kar rahe ho jaise lagoge. Talent exploit karne ke liye tumhari position itni strong honi chahiye ki tum par dhokha dene ka aarop na lage.

Jab dusron ko credit dena tumhare liye faydemand ho, tab dena seekho. Jab tumhare upar koi master ho, toh greedy mat bano. Jaise President Richard Nixon ki China visit pehle unka idea tha, par Henry Kissinger ke smart diplomacy ke bina wo ho nahi paata. Kissinger ki skills ne us visit ko successful banaya. Phir bhi jab credit ka time aaya, Kissinger ne chaturai se Nixon ko zyada credit diya. Wo janta tha ki sach baad mein pata chal jayega, toh usne apni short-term position kharab nahi ki. Kissinger ne game bohot smartly khela: Apne neeche walon ka kaam apna bana liya aur apne upar walon ko apna credit diya. Isi tarah game khelo.

# LAW 8

## MAKE OTHER PEOPLE COME TO YOU USE BAIT IF NECESSARY JUDGMENT

Jab aap dusre ko force karte ho act karne ke liye, toh control aapke haath mein hota hai. Hamesha behtar hota hai ki aapka opponent khud aapke paas aaye, apne plans ko chhod kar. Use amazing fayde ka bait lagaao, phir attack karo. Aap hi game ke malik ho.

1814 mein Congress of Vienna mein, Europe ke bade powers Napoleon ke girte huye empire ko baantne ke liye mile. Shehar mein khushi thi, balls bahut shandar the. Lekin Napoleon ki chhaya sabke upar thi. Use marne ya door exile karne ke bajaye, Elba island bheja gaya tha, jo Italy ke coast ke paas tha.

Elba mein bhi Napoleon jaise bold aur creative aadmi ne sabko nervous kar diya tha. Austrians usse maarne ki planning kar rahe the, par risk zyada tha. Russia ke temperamental czar Alexander I ne congress mein hungama machaya jab Poland ka ek hissa usse deny kiya gaya: "Beware, I shall loose the monster!" woh Napoleon ki taraf ishara tha. Vienna ke sab politicians mein sirf Talleyrand, Napoleon ka purana foreign minister, shant tha, jaise kuch jaanta ho jo doosre nahi jaante.

Elba mein Napoleon ki zindagi uski purani shaan ki mazaak ban gayi thi. "King" hone ke bawajood uske paas ek cook, wardrobe mistress, official pianist, aur kuch courtiers the. Yeh sab uski izzat giraane ke liye tha, aur lag raha tha ki yeh kaam kar raha hai.

Lekin us winter ek aisi ajeeb aur dramatic series of events hui jo kisi play jaise thi. Elba British ships se ghera hua tha, cannons sab exit points cover kar rahe the. Phir bhi 26 February 1815 ko din ke waqt, ek ship jisme 900 log the, Napoleon ko le kar bhaag gaya. English ne chase kiya, par ship bach gaya. Yeh almost impossible escape Europe mein sabko shock kar gaya, aur Congress of Vienna ke politicians ko dar gaya.

Napoleon Europe chhod kar safe reh sakta tha, par usne France lautna choose kiya, aur ek chhoti army ke saath Paris par march kiya, throne wapas paane ki koshish mein. Uski strategy kaam kari—sab log uske peeche ho gaye. Marshal Ney ki army usse arrest karne Paris se aayi, lekin soldiers ne apne leader ko dekh kar side badal liya. Napoleon phir se emperor bana. Uski army volunteers se bhari gayi. Puri country mein delirium tha. Paris mein bheed jashn mana rahi thi. Jo king Napoleon ke jagah aaya tha, woh bhaag gaya.

Agale 100 din Napoleon France par rule kiya. Lekin jald hi sab khushi kam ho gayi. France bankrupt tha, resources khatam hone ko the, aur Napoleon kuch nahi kar sakta tha. June mein Battle of Waterloo mein woh finally hara diya gaya. Is baar uske dushmanon ne seekh li thi: use Africa ke west coast ke paas barren island Saint Helena par exile kar diya. Wahan se uska koi escape nahi tha.

### Interpretation

Sirf saalon baad hi Napoleon ke Elba se dramatic escape ke sach samne aaye. Usne ye bold step lene se pehle apne court ke kuch visitors se suna ki France mein uski popularity ab bhi bahut zyada hai, aur desh usse phir se apnaye ga. Unmein se ek visitor tha Austria ka General Koller, jisne Napoleon ko convince kiya ki agar wo bhaag gaya, toh Europe ke powers, including England, usse wapas power mein welcome karenge. Napoleon ko pata tha ki English usse chhod denge, aur waqai uska escape din ke beech mein hua, English spyglasses ke saamne.

Lekin Napoleon nahi jaanta tha ki iske peeche ek aadmi tha, jo sab strings control kar raha tha—uska purana minister Talleyrand. Aur Talleyrand ye sab isliye kar raha tha taaki Napoleon ko ek baar aur hamesha ke liye dabaa sake. Europe ki stability ke liye Napoleon ki ambition khatra thi, isliye Talleyrand ne uske khilaaf ho liya tha. Jab Napoleon ko Elba exile kiya gaya, Talleyrand ne protest kiya tha ki use aur door bhejna chahiye, warna Europe kabhi shanti nahi paayega. Lekin kisi ne uski nahi suni.

Apni baat jabardasti nahi ki, Talleyrand ne samay ka intezaar kiya. Dheere-dheere, usne England aur Austria ke foreign ministers Casdereagh aur Metternich ko apni taraf kar liya. Ye teeno ne milkar Napoleon ko bhaagne ke liye bait diya. General Koller ka visit, jisme usne Napoleon ko phir se shaan ka wada diya, bhi is plan ka hissa tha. Jaise ek expert cardplayer, Talleyrand ne sab kuch pehle se soch liya tha. Use pata tha ki Napoleon us jeb mein phas jayega jo usne rakhi thi. Wo ye bhi samajhta tha ki Napoleon desh ko yudh mein le jayega, jo France ki kamzor halat ke chalte sirf kuch mahine chalega. Vienna ka ek diplomat, jo jaanta tha ki Talleyrand peeche hai, bola, “Usne ghar mein aag laga di hai taaki use plague se bacha sake.”

Jab main hiran ke liye bait rakhta hoon,
Main pehli hiran par nahi goli chalata,
Balki tab tak intezaar karta hoon jab tak poora jhund na aa jaye.
— Otto von Bismarck, 1815-1898

## POWER KEYS

History me kitni baar aisa hua hai:
Ek aggressive leader bold moves karta hai, jisse usko power milti hai. Lekin dheere-dheere uski power apne peak pe pahunchti hai, aur phir sab kuch uske khilaaf ho jata hai. Uske kai dushman milkar uske against ho jate hain; power banaye rakhne ke chakkar me wo har taraf bhaag-daud karta hai, aur aakhirkar gir jata hai. Is pattern ka reason ye hai ki aggressive insaan aksar poori tarah control me nahi hota. Wo sirf do-teen moves aage soch pata hai, apne bold move ke consequences nahi dekh pata. Wo hamesha apne dushmano ke moves ka reaction karta hai, aur apni hi jaldi-bazi wali actions ke anjaane nateejon se pareshaan hota hai, jis wajah se uski aggressive energy uske khilaaf ho jati hai.

Power ki duniya me apne aap se pucho,
"Main itni daud-dhoop karke, apne dushmano ko harake, kyun control me nahi ho pata? Main hamesha events ka reaction kyu karta hun, unko control kyu nahi karta?"
Simple jawab hai: tumhara power ka idea galat hai. Tum aggressive action ko effective action samajhte ho. Lekin aksar sabse effective action hota hai peeche rehna, calm rehna, aur apne dushmano ko traps me phasane dena, jisse tum long-term power khel sako, na ki jaldi jeet.

Yaad rakho: Power ka asli matlab hai initiative lena, dusron ko tumhare moves ka reaction karna, apne opponent aur aas-paas walon ko defensive position me rakhna. Jab tum dusron ko apni taraf aane par majboor kar dete ho, tab tum situation ka control rakhte ho. Aur jise control hota hai, uske paas power hoti hai.

Is position me aane ke liye do cheezein zaroori hain:
Pehli, apne emotions pe control sikho, kabhi anger me aakar react mat karo; doosri, dusron ke natural gusse ko samjho, jab wo provoke hote hain, tab unhe apni taraf kheencho.
Lambe samay me dusron ko apni taraf lana aggressive tool se zyada powerful weapon hai.

Talleyrand, is art ka master, kaise ye karte the dekho.
Sabse pehle, unhone apne fellow statesmen ko convince karne ka urge control kiya ki Napoleon ko door bhejna chahiye.
Logon ko apne case ko samjhana, apni baat thopna natural hai, lekin ye kabhi-kabhi khud ke against ho jata hai. Talleyrand ke saamne wale log Napoleon ko ab khatra nahi samajhte the, to agar wo zyada convince karte, to wo bekaar lagte.
Isliye unhone chup rehna aur emotions control me rakhna seekha. Sabse important, unhone Napoleon ke liye ek meetha aur irresistible jhaal rakha. Wo Napoleon ke weaknesses jaante the — uska jaldi gusse me aana, glory ki pyaas, aur logon ka pyar chahna. Unhone in sabko perfect tareeke se use kiya. Jab Napoleon ne is jhaal ko chhuna, to koi khatra nahi tha ki wo succeed karke Talleyrand ko hara de. Talleyrand France ki kamzor

halat ko achhi tarah janta tha. Agar Napoleon jit bhi jata, to bhi uske pass time aur jagah chunne ka option nahi hota. Isliye Talleyrand ne time aur jagah apne haath me liye.

Hum sab ke paas limited energy hoti hai, aur energy apne peak pe ek time hoti hai. Jab tum opponent ko apni taraf aane par majboor karte ho, wo apni energy waste karta hai trip pe.

1905 me, Russia aur Japan ke beech yudh chal raha tha. Japanese ne abhi apne warships ko modernize kiya tha, jabki Russians ke paas strong navy thi. Lekin Japanese marshal Togo Heihachiro ne jhoot faila ke Russians ko bait diya ki wo ek tezi se Japanese fleet ko destroy kar sakte hain.
Russian fleet sabse jaldi route se Japan nahi ja sakti thi (Strait of Gibraltar aur Suez Canal se) kyunki ye British control me the, aur Japan Britain ka ally tha. Isliye unhe Africa ke southern tip, Cape of Good Hope, se jaana pada, jo 6000 miles zyada tha.
Jaise hi fleet Cape cross karta, Japanese ne ek aur jhoot faila diya ki wo counterattack ke liye ja rahe hain. Isliye Russians poora safar combat alert me karte rahe. Jab wo pahunche, unke sailors tense, thake hue aur overworked the, jabki Japanese aram se wait kar rahe the. Kam experience aur odds ke bawajood, Japanese ne Russians ko haraya.

Ek aur faida opponent ko apni taraf kheenchnay ka ye hai ki wo tumhare territory me operate karne ko majboor hota hai. Hostile ground pe wo nervous hota hai, jaldi me galti karta hai. Negotiations ya meetings me hamesha dusron ko apni territory ya apni choice ki jagah par bulao. Tum apni jagah jaante ho, wo kuch familiar nahi dekhte aur subtly defensive position me aa jate hain.

Manipulation ek khatarnak khel hai. Jab koi shak karne lagta hai ki uske saath manipulate kiya ja raha hai, toh us par control karna mushkil ho jata hai. Lekin jab aap apne opponent ko apni taraf aane par majboor karte ho, toh wo sochta hai ki situation uske control mein hai. Use strings nahi dikhte jo use khinch rahe hain, bilkul waise hi jaise Napoleon ne socha ki uska daring escape aur power wapas paana uske apne control mein tha.

Sab kuch aapke jhaal ki mithas pe depend karta hai. Agar aapka jhaal itna attractive ho, toh aapke dushmano ke emotions aur desires unhe sachai nahi dekhne dete. Jitna zyada wo lalchi hote hain, utna hi aap unhe apne hisaab se chalate ho.

19th century ke robber baron Daniel Drew stock market chalane mein expert tha. Jab wo kisi stock ko kharidwana ya bechwana chahta tha, prices upar ya neeche le jana hota tha, toh wo direct approach kam karta tha. Uska ek trick tha ki wo Wall Street ke paas ek exclusive club se guzarta, apni paseene wali maatha puchhta red bandanna nikaalta, jisse ek paper slip gir jata jo wo jaise anjaan ignore karta. Club ke members Drew ke moves pe nazar rakhte, wo paper pakadne ki koshish karte, kyunki wo lagta tha ki andar se koi stock tip hai.

Phir wo tip logon tak pahuncha, aur sab us stock ko kharidne ya bechne lagte, jo Drew ke plan me fit hota.

Agar aap dusron ko apni hi qabar khodne par majboor kar sako, toh khud kyu mehnat karni? Pickpockets isme master hote hain. Pocket churaane ka secret hai ki kaunsa pocket me wallet hai. Experienced pickpockets aksar train stations ya aise jagah par kaam karte jahan "BEWARE OF PICKPOCKETS" ka board laga hota hai. Log board dekh ke apne wallet ko check karte hain. Aur pickpockets ke liye ye perfect mauka hota hai unhe churaane ka. Kuch pickpockets to apne hi "BEWARE OF PICKPOCKETS" board lagate hain success ke liye.

Jab aap logon ko apni taraf la rahe ho, kabhi kabhi better hota hai ki aap unhe bata do ki aap unka haath majboor kar rahe ho. Matlab, chhupane ki bajaye khule taur pe manipulate karo. Iska psychological effect powerful hota hai: Jo dusron ko apni taraf aane pe majboor karta hai, wo powerful lagta hai aur respect leta hai.

Filippo Brunelleschi, Renaissance ka bada artist aur architect, is art ka expert tha. Ek baar usse Florence ke Santa Maria del Fiore cathedral ka dome repair karne ko mila. Ye kaam important aur prestigious tha. Lekin jab city officials ne uske saath ek aur banda Lorenzo Ghiberti ko hire kiya, toh Brunelleschi chhupke se pareshaan tha. Wo janta tha ki Ghiberti connections se job mila hai aur wo kaam nahi karega par aadha credit lega. Construction ke critical moment pe, Brunelleschi ne ajeeb bimari dikhai, kaam rok diya, aur city officials ko bataya ki Ghiberti ko hire kiya hai, wo kaam kar sakta hai. Dheere dheere sabko pata chala ki Ghiberti bekaar hai, aur officials Brunelleschi ke paas aakar maafi maangne lage. Lekin Brunelleschi ne unhe ignore kiya, jab tak unhone Ghiberti ko fire nahi kiya.

Kuch dinon me Brunelleschi wapas theek ho gaya bina gussa dikhaye ya bevkoof bane, sirf "logon ko apni taraf aane dene" ka art practice karke.

Agar kabhi aapne apne dignity ka point bana diya ki dusre aapke paas aaye, aur aap successful hue, toh log aapko future me bhi apni taraf aate rahenge.

Image: Honeyed Bear Trap. Shikari apne shikar ka peecha nahi karta; ek bear jo jaanta hai ki uska peecha ho raha hai, pakadna mushkil hota hai aur jab ghira jata hai toh bhayanak hota hai. Isliye shikari jhallo se bear ko phasata hai. Wo apni energy waste nahi karta, sirf bait lagata hai aur intezaar karta hai.

Authority: Achhe warriors dusron ko apni taraf aate hain, khud dusron ke paas nahi jaate. Ye principle hai emptiness aur fullness ka, apne aur dusron ke. Jab aap opponent ko apni taraf laate ho, unki taqat khaali ho jati hai; jab tak aap unke paas nahi jaate, aapki taqat puri rehti hai. Khali cheez pe poora zor dena hai, jaise ande pe pathar fekna. (Zhang Yu, 11th century commentator on The Art of War)

REVERSAL

Aksar ye behtar hota hai ki dusron ko thakne do jab wo tumhare peeche bhaagte hain, lekin kuch situations mein seedha aur tez attack karna enemy ko itna demoralize kar deta hai ki wo apni taqat kho deta hai. Is case mein tum dusron ke paas jaate ho, issue ko force karte ho, aur lead lete ho. Tez attack ek zabardast weapon hai, kyunki isse enemy ko turant react karna padta hai bina soche samjhe. Jab sochne ka waqt nahi milta, log galtiyan karte hain aur defensive ho jate hain.

Ye tactic waiting aur baiting ke opposite hai, lekin dono ka maksad same hai: Tum apne dushman ko apne terms par respond karvate ho.

Cesare Borgia aur Napoleon jaise log speed ka istemal karte the taaki dushman ko daraye aur control karein. Ek tezi aur achanak ki gayi move darrane wali aur himmat tod dene wali hoti hai. Tactics situation ke hisaab se choose karni chahiye. Agar tumhare paas waqt hai aur tum aur tumhare dushman lagbhag barabar takat wale ho, toh unhe tumhari taraf aane do taqat kharch karne ke liye.

Lekin agar waqt tumhare khilaf hai, tum kamzor ho, aur rukne se dushman ko recover karne ka mauka milega, toh unhe aisa chance mat do. Jaldi se attack karo taaki unke paas kahin bhaagne ka rasta na ho. Jaise boxer Joe Louis ne kaha, “Wo bhaag sakta hai, lekin chhup nahi sakta.”

# LAW 9

# WIN THROUGH YOUR ACTIONS, NEVER THROUGH ARGUMENT JUDGMENT

Koi bhi chhoti si jeet jo aap argument se jeet lete ho, wo asal me Pyrrhic victory hoti hai: Jo nafrat aur bura bhavna aap jagate ho, wo us chhoti jeet se zyada taakatwar aur lambi chalti hai. Behtar hota hai ki aap apne actions se dusron ko apni baat maanne par majboor karo, bina kuch kahe.

Dikhavo, samjhao nahi.

Ek vizier apne malik ki wafadari, sachchai, aur bhakti ke liye 30 saal se seva kar raha tha. Lekin uski imaandari ne uske dushman banaye jo raaj mein uske khilaf jhooth failate rahe. Wo din-raat sultan par itna asar dale ki usne apne wafadar vizier par shak karna shuru kar diya aur usse maut ke liye bhej diya.

Jahan maut ki saja hoti, wahan logon ko bandh kar ke sultan ke sabse khatarnak hunting dogs ke pen mein chhod diya jata tha, jo turant shikar ko tukde-tukde kar dete the.

Lekin marne se pehle, vizier ne ek aakhri guzarish ki: "Mujhe 10 din ka waqt do, taki main apne karz chuka sakoon, apne paisa vasool karoon, wo saman wapas karoon jo logon ne mere zimmedari mein diya hai, apne parivaar ke gareebon aur bachon mein apni cheezein baant sakoon, aur unke liye guardian tayar kar sakoon."

Sultan ne guarantee li ki vizier bhaagega nahi, aur uski guzarish maan li. Vizier jaldi apne ghar gaya, 100 gold pieces jama kiye, aur fir sultan ke huntsman ke paas gaya jo sultan ke shikar ka khayal rakhta tha.

## TRANSGRESSION OF THE LAW

131 B.C. mein, Roman consul Publius Crassus Dives Mucianus ne Greek shehar Pergamus ki siege lagayi. Usse town ke walls todne ke liye ek battering ram chahiye tha. Kuch din pehle Athens ke shipyard mein usne do bade ship ke mast dekhe the, aur turant bade mast ko bhejne ka order diya.

Athens ka military engineer jisne order liya, sochta tha ki asal mein consul chhota mast chah raha hai. Wo soldiers se lambi behas karta raha jo order leke aaye the: chhota mast kaam ke liye zyada sahi tha aur asaani se transport bhi ho jata.

Soldiers engineer ko samjhate rahe ki unka leader bahut sakht aadmi hai, lekin engineer apni baat par ziddi raha ki chhota mast hi us machine ke liye sahi rahega jo wo bana raha tha. Usne diagrams tak dikhaye aur kaha ki wo expert hai, wo nahi samajhte. Aakhir soldiers ne apne leader ko jaante hue engineer ko manaya ki wo apni baat chhodo aur order maan lo.

Soldiers chale gaye, par engineer ne phir socha: "Agar main aisa order maan kar galat cheez bhejunga, to kya faida?" To usne chhota mast bhejne ka faisla kiya, confident ki consul ko iska faida samajh aayega aur wo use reward karega.

Jab chhota mast pohcha, Mucianus ne soldiers se poocha ki kya hua. Soldiers ne bataya ki engineer ne lambi behas ki, par akhir mein bada mast bhejne ka wada kiya tha. Mucianus gusse mein aagaya. Siege par dhyan nahi de pa raha tha, sirf engineer ke beizzati par soch raha tha. Usne engineer ko turant bulane ka hukm diya.

Kuch din baad engineer aaya, aur dubara consul ko chhote mast ke faide samjhane laga, wahi arguments use kiye jo soldiers ko diye the. Bola ki expert ki baat sunni chahiye, aur agar battering ram ke saath chhota mast use kiya gaya to wo regret nahi karega.

Mucianus ne uski baat sun kar usse nanga karwa kar soldiers ke saamne rod se pitai karvayi, jab tak wo mar na gaya.

## Interpretation

Engineer, jiska naam history mein nahi likha gaya, apni zindagi masts aur pillars design karte guzaari thi. Wo us shehar ke sabse behtareen engineer tha jahan science mein mahir tha. Wo jaanta tha ki chhota ram zyada tezi se aur zyada force se kaam karega. Bade ka matlab behtar nahi hota.

Wo yakin karta tha ki consul uski baat samjhega, kyunki science neutral hoti hai aur reason sabse bada hota hai. Kaise consul apni jaahalat par tik sakta jab engineer diagrams aur theory samjha raha tha?

Lekin ye engineer typical Arguer tha, jo har jagah milta hai. Arguer nahi samajhta ki baatein kabhi neutral nahi hoti. Jab wo apne superior se argue karta hai, to wo uski intelligence ko challenge karta hai. Wo samajhta bhi nahi ki saamne wala banda kis tarah ka hai. Har aadmi apne aap ko sahi samajhta hai, aur baatein aksar usko badalne nahi karti. Jab cornered hota hai, wo aur argue karta hai, apna hi khud ka gaddha khodta hai.

Ek baar doosre bande ko insecure aur neecha mehsoos kara diya, Socrates ki bhi baatein kaam nahi karti.

Ye sirf upar wale se argument na karne ki baat nahi hai. Hum sab sochte hain ki hum opinions aur reasoning mein master hain. Isliye dhyan rakho: Apne ideas ko sidhe prove karne ke bajaye indirect tareeke se dikhana seekho.

## OBSERVANCE OF THE LAW

1502 mein, Florence, Italy ke Santa Maria del Fiore church ke workshop mein ek bada marble block pada tha. Pehle ye ek khoobsurat raw stone tha, par ek bekaar sculptor ne galti se usmein se hole kar diya tha jahan figure ke pair hote, jis se wo bigad gaya tha.

Florence ke mayor Piero Soderini ne socha tha ki Leonardo da Vinci ya koi aur master artist ko bulakar is marble ko bachaya jaa sakta hai, par sabke kehne par wo idea chhod diya kyunki stone kharab ho chuka tha. Paise barbaad hone ke baad bhi, wo marble church ke andheron mein dhool jaisa jama hua tha.

Tab Michelangelo ke kuch Florentine dost, jo us waqt Rome mein the, ne unhe likha ki wo hi is marble se kuch kar sakte hain, kyunki wo ab bhi ek zabardast raw material tha. Michelangelo Florence aaya, marble ko dekha aur decide kiya ki wo isse ek achhi murti bana sakta hai, pose ko stone ki shape ke hisaab se badal kar.

Soderini ne kaha ye time waste hai, koi is disaster ko nahi bacha sakta, par aakhir mein artist ko kaam karne ki ijazat de di. Michelangelo ne ek young David banane ka faisla kiya, jisme uske haath mein sling thi.

Kuch hafton baad, jab Michelangelo statue par last touch kar raha tha, Soderini studio mein aaya. Apne aap ko art samajhne wala samajhte hue usne statue ko dekha aur kaha ki statue ka naak thoda bada lag raha hai. Michelangelo ne samjha ki Soderini statue ke bilkul neeche khada hai isliye uska nazariya galat hai.

Bina kuch kahe, Michelangelo ne Soderini ko scaffold par upar le gaya, naak ke paas. Usne apna chisel uthaya aur thoda marble dust apne haath mein liya. Soderini scaffold par neeche tha. Michelangelo ne halki halki tapping ki, aur dust haath se dheere dheere giraane laga. Asal mein naak par kuch bhi change nahi kiya, bas kaam karta hua dikhaya. Kuch minute baad wo hatt gaya aur kaha, “Ab dekho.”

Soderini bola, “Mujhe ye zyada pasand hai, tumne isme jaan daal di.”

THE SUBTLE RUSE: THE BOOK OF ARABIC WISDOM AND (HULK, THIRTEENTH CENTURY)

Jab Apries ko hata diya gaya, Amasis ne taaj sambhala. Wo Sais ke ilaqe se tha aur Siuph naam ke town ka tha. Shuru mein Egyptians usse zyada importance nahi dete the, kyunki uska asal background simple aur normal tha. Lekin baad mein usne apni chalakiyo se bina sakht tareeke use kiye unko apne kabu mein kar liya.

Uske paas bohot saare khazane the, jisme ek sona ka footbath tha, jisme wo aur uske mehmaan apne paon dhote the. Usne is footbath ko tod diya aur uske sone ke tukde se ek bhagwan ki moorti banwayi, jise usne shehar mein sabse achhi jagah par rakh diya. Egyptians jab bhi us moorti ko dekhte, bade izzat se milte.

Jab Amasis ko pata chala ki log is moorti ko itna maante hain, to usne sabko bulaya aur bataya ki wo jo moorti itni izzat se dekhi ja rahi hai, wo asal mein ek footbath thi jisme paon dhoye jaate the, aur log usme apna pisna aur ulti karte the. Usne kaha ki uski apni bhi wahi haal hai, wo pehle ek aam aadmi tha aur ab king ban gaya hai. Jaisa log footbath ko moorti samajh kar maante hain, waise hi use bhi izzat deni chahiye.

Interpretation:

Michelangelo jaanta tha ki agar wo naak ka shape badlega to pura sculpture kharab ho jayega. Lekin Soderini apne art sense ko leke bahut proud tha. Agar Michelangelo us se argue karta to kuch haasil nahi hota aur future ke commissions bhi khatre mein pad sakte the.

To Michelangelo ne uski soch badalne ka tareeka nikala — literally usko naak ke paas le gaya, jisse Soderini ki nazar badal gayi bina wo samjhe ki ye badlaav kaise hua.

Is tarah Michelangelo ne statue ki perfection ko barkarar rakha, aur Soderini ko laga ki usne statue ko better banaya. Ye hota hai action ke through jeetne ka double power — koi offend nahi hota aur tumhara point prove ho jata hai.

POWER KEYS

Power ke khel mein, apne actions ko unke long-term effects se judge karna seekho. Argument se apna point prove karne ya jeetne ki koshish mein problem ye hai ki tum kabhi

sure nahi ho sakte ki saamne wale par iska asar kaisa hoga. Wo shayad politely agree kar lein, par andar se wo tumse naraz ho sakte hain. Kabhi kabhi tumhari baat unke mood ya insecurities ke hisaab se galat samjhi bhi ja sakti hai.

Words kaafi unreliable hote hain, kyunki log argument mein kuch bhi bol dete hain bas apne point ko support karne ke liye. Bible quotes, unverifiable statistics—kya in baaton se koi convince hota hai? Action aur demonstration zyada powerful hote hain, jo sabke samne hota hai, jise koi argue nahi kar sakta. Jaise kehte hain, “Truth is generally seen, rarely heard.”

Sir Christopher Wren, England ke famous architect, apni science knowledge ke bawajood jab mayor ne impractical changes maange to usne kabhi argue nahi kiya. Usne columns banaye jo bas ceiling tak hi the—dummy columns. Mayor relax hua, aur Wren jaanta tha ki asli design perfect tha. Dono ko apni manzil mili.

Jab tum apne ideas ko action se dikhate ho, to opponents defensive nahi hote, aur persuasion ke liye open ho jaate hain.

Ek baar Nikita Khrushchev speech de rahe the Stalin ke crimes par, jab ek heckler bola, “Tum Stalin ke colleague the, tumne use kyun roka nahi?” Khrushchev ne shanti se kaha, “Ab tum samajh gaye ki maine kyun nahi roka.” Usne directly nahi argue kiya, balki sabko feel karaya ki Stalin ke saamne khada hona kitna darr lagta hai. Ye demonstration tha, jise words se explain karna mushkil hota.

Action aur experience se hi asli power dikhti hai, words se nahi.

Sabse powerful persuasion action se bhi aage jaake symbol ban jaati hai. Ek symbol — jaise flag, koi mythic kahani, ya koi monument jo kisi emotional event ko represent karta ho — bina kuch bole sabko samajh aa jata hai.

1975 mein, jab Henry Kissinger frustrating negotiations kar rahe the Israelis ke saath Sinai desert ke kuch hisson ko wapas lene ko lekar, unhone ek tense meeting beech mein chhod di aur sight-seeing pe chale gaye. Wo Masada ke ruins gaye, jahan 73 AD mein 700 Jewish warriors ne mass suicide kar li thi, taaki Roman troops ko haar na manni pade. Israelis ne turant samajh liya ki Kissinger indirectly unko mass suicide ke liye warn kar rahe hain. Ye visit khud mein decision nahi badla, par unhe sochne par majboor kar diya — jo direct warning se zyada powerful tha. Aise symbols emotional meaning rakhte hain.

Power paane ya banaye rakhne ke liye hamesha indirect rasta chuno. Aur apni ladayi dhyaan se chuno. Agar baad mein samne wala tumse agree nahi bhi karta, ya waqt aur unka apna experience unhe samjha dega, toh bina demonstration ke hi behtar hai. Apni energy bachao aur chale jao.

Ek kahani, Herodotus (5th century BC) se:

God ne Abraham ko promise kiya tha ki wo uski jaan tabhi lega jab Abraham khud marne ko taiyaar ho aur maange. Jab Abraham ki zindagi ke aakhri din aaye, to God ne ek angel ko ek bohut buddhe aur behaal aadmi ke roop mein bheja. Wo aadmi Abraham ke ghar ke bahar rukkar bola, "Abraham, mujhe kuch khana do."

Abraham hairaan hua aur bola, "Mar jao, tumhare liye behtar hai, is haal mein jeene se."

Abraham hamesha apne ghar mein musafir ke liye khana rakhta tha, toh usne buddhe ko broth, meat, aur bread crumbs diya. Buddhe ko khana khane mein mushkil ho rahi thi, kabhi kabhi khana gir jata tha. Wo bola, "Abraham, meri madad karo khane mein."

Abraham ne khana buddhe ke haath mein le kar uske honton tak le gaya, par wo uske beard se niche gir gaya. Abraham ne poocha, "Tumhari umar kya hai, buddhe?"

Buddhe ne apni umar Abraham se thodi zyada batayi.

Tab Abraham bola, "Oh Lord, mujhe is buddhe ke umr tak pahunchne se pehle le lo, warna main bhi usi haal mein chala jaunga."

Aur jaisi hi Abraham ne ye kaha, God ne uski rooh le li.

THE SUBTLE RUSE:
THE HOOK OF ARABIC WISDOM AND GUILE, 13th CENTURY

Image: Seesaw — arguments go up and down without result. Don’t fight on this seesaw. Show your meaning without pushing or kicking. Let others stay on top, and let gravity gently bring them down.

Authority: Never argue. Society doesn’t need discussions; show results. (Benjamin Disraeli, 1804-1881)

## REVERSAL

Verbal arguments have one main use in power: to distract and hide your lies or deception.

When caught lying, argue strongly and emotionally. This makes it less likely others will think you're lying.

This trick saved many con artists. Count Victor Lustig, a famous swindler, sold fake money-copying boxes to many. Victims usually avoided police to save face. But Sheriff Richards from Oklahoma wasn't fooled and found Lustig in Chicago.

Lustig opened the door to a gun barrel. The sheriff shouted about being conned. Lustig acted confused: "Not working?" The sheriff said yes. Lustig denied it, blaming user error. They argued in circles, and the gun was lowered.

Then Lustig gave technical nonsense to confuse the sheriff. He offered to return the money, give instructions, and visit Oklahoma to fix the machine. The sheriff agreed reluctantly. Lustig gave him $10,000 in cash and told him to enjoy Chicago.

Days later Lustig found a news article: the sheriff had been arrested for passing counterfeit notes. Lustig won the argument — and the sheriff never bothered him again.

# LAW 10

# INFECTION: AVOID THE UNHAPPY AND UNLUCKY JUDGMENT

Aap kisi aur ke misery se bhi mar sakte ho — emotional state ek disease ki tarah infectious hoti hai. Aapko lagta hai ki aap kisi doobte insaan ko bacha rahe ho, lekin aap sirf apni khud ki tabahi bula rahe ho. Kuch unfortunate log apne saath misfortune khud attract karte hain — aur woh aapko bhi usme kheench lete hain. Isiliye, hamesha khush aur fortunate logon ke saath hi associate karo.

## TRANSGRESSION OF THE LAW

1818 mein Limerick, Ireland mein paida hui Marie Gilbert, 1840s mein Paris gayi dancer aur performer banne. Usne apna naam **Lola Montez** rakha (uski maa Spanish descent se thi), aur claim kiya ki woh ek Spanish flamenco dancer hai. 1845 tak uska career khatam hone ke edge par tha, toh survive karne ke liye woh **courtesan** ban gayi — aur jaldi hi Paris mein kaafi successful ho gayi.

Lola ke dancing career ko sirf ek aadmi bacha sakta tha — **Alexandre Dujarier**, France ke sabse bade newspaper ka owner aur drama critic. Lola ne decide kiya ki woh usse impress karegi. Usne Dujarier ki routine study ki, aur pata lagaya ki woh roz morning mein horse riding karta hai. Lola bhi expert horse rider thi, toh ek din woh "accidentally" usse takra gayi. Phir woh dono roz saath ride karne lage, aur kuch hi hafton mein Lola uske apartment mein shift ho gayi.

Kuch time tak dono kaafi happy the. Dujarier ki help se, Lola ne apna dancing career wapas start kiya. Dujarier ne apne doston ko bataya ki woh spring mein Lola se shaadi karega. (Lola ne yeh nahi bataya tha ki woh 19 saal ki age mein ek Englishman ke saath elope kar chuki hai, aur ab tak legally married hai.)

Lekin jaise-jaise pyaar badha, Dujarier ki life downhill jaane lagi. Business down hone laga aur uske influential friends usse door hone lage. Ek raat Dujarier ko ek high-profile party mein invite mila, jahan Paris ke richest young men aaye the. Lola bhi jaana chahti thi, lekin Dujarier ne mana kar diya. Yeh unka pehla jhagda tha. Dujarier akela party mein gaya, wahan heavily drunk ho gaya, aur usne ek popular drama critic **Jean-Baptiste Rosemond de Beauvallon** ko insult kar diya — shayad us critic ke Lola ke baare mein bole gaye kisi comment ki wajah se.

Agli subah Beauvallon ne usse duel ke liye challenge kiya. Woh France ke best pistol shooters mein se ek tha. Dujarier ne maafi maangne ki koshish ki, lekin duel hua — aur Dujarier mar gaya. Paris ke ek promising young man ki life yahin khatam ho gayi. Lola shattered thi, aur Paris chhod diya.

**1846**, Lola Montez **Munich** pahunchi. Ab usne plan banaya **King Ludwig of Bavaria** ko impress karne ka. Usne pata lagaya ki king tak pahunchne ka best rasta hai uske **aide-de-camp Count Otto von Rechberg** ke through, jo pretty girls mein interested tha. Ek din jab Rechberg outdoor café mein breakfast kar raha tha, Lola horse par aayi aur "accidentally" gir gayi seedha uske pairon ke paas. Count ne turant help kiya, aur usse dekhte hi impress ho gaya. Usne promise kiya ki woh Lola ko king se milwayega.

Rechberg ne king ke saath ek meeting set ki. Jab Lola anteroom mein pahunchi, toh usne suna ki king keh raha tha ki woh kisi stranger se milne ke liye busy hai. Lola ne guards ko push karke andar entry le li. Is beech uski dress ka front part kisi tarah se phat gaya (shayad jaan bujhkar, ya accidentally), aur king shocked reh gaya jab usne Lola ke **bare breasts** dekhe. Usse turant audience mil gayi.

Sirf **55 hours** baad, Lola ne Bavarian stage par debut diya. Reviews bahut kharab aaye, lekin Ludwig impressed tha — usne uske aur performances bhi arrange karwa diye.

Ek nut (beej) ko ek crow le gaya aur ek tall campanile ke top par le jaa kar chhod diya. Nut ek crevice mein gir kar bach gaya. Usne wall se request ki ki woh usse shelter de. Nut ne wall ko God ki grace ki kasam di, uski height aur bells ki beauty ki tareef ki.

Nut ne kaha, "Main apne old Father ke green branches ke neeche girke fallow earth mein dafn nahi ho paya. Ab please, aap mujhe yahan shelter de do. Jab main crow ke beak mein tha, maine vow liya tha ki agar bach gaya toh apni life ek chhoti si jagah mein hi complete karunga."

Wall ne compassion dikhaya aur nut ko wahi chhod diya. Kuch time baad nut ka shell toot gaya, roots stones ke crevice mein ghusne lage aur shoots sky ki taraf grow karne lage. Dheere-dheere roots itne strong ho gaye ki unhone walls ko todna start kar diya. Old stones apni jagah se hil gaye. Wall apni tabahi pe roti rahi, lekin ab sab kuch late ho chuka tha. Thodi hi der mein wall collapse ho gayi.

## Montaigne, 1533–1592

Simon Thomas apne time ka ek great doctor tha. Ek baar main usse ek rich old man ke ghar mila, jo **consumptive** (tuberculosis ka patient) tha. Doctor ne us patient ko kaha ki ek

treatment yeh bhi ho sakti hai ki woh mere saath time spend kare. Doctor ne kaha ki us old patient ko mere young, cheerful, and energetic chehre ko dekhke healing milegi.

Lekin doctor yeh bhool gaya ki ho sakta hai uski bimari mujhe lag jaye.

## Many things are said to be infectious

Kaha jaata hai ki kaafi cheezein infectious hoti hain — jaise neend, yawning, etc.

Strategy ke level pe, agar aapka enemy disturbed ho ya panic mein ho, toh aapko uska bilkul stress nahi lena chahiye. Aap calmness show karo, toh enemy bhi us calmness ko feel karega.

Aap apna mood transfer kar sakte ho — chaahe woh carefree ho, thoda sa drunk sa feel ho, boredom ya even weakness bhi.

## Lola and King Ludwig

Ludwig ne khud kaha tha ki woh "bewitched" ho gaya tha Lola se. Ab woh uske saath public mein dikhne laga, uske liye ek furnished apartment buy kiya. Jo king kabhi miser tha, woh ab usse expensive gifts dene laga aur uske liye poetry likhne laga. Lola ek night mein fame aur fortune tak pahunch gayi.

Lekin uske baad Lola ka behavior out of control hone laga. Ek baar jab woh ride pe gayi, toh ek elderly aadmi uske saamne dheere chal raha tha. Lola ne usse riding crop se maarna shuru kar diya. Ek aur baar uska dog kisi aadmi ko kaatne laga, aur instead of helping, Lola ne leash se us aadmi ko maar diya.

Aise incidents ne Bavarian logon ko gussa dilaya, lekin Ludwig uske support mein khada raha. Usne Lola ko Bavarian citizen bhi banwa diya. Jo log Lola ko criticize karte the, unhe king ke court se fire kar diya jaata tha.

Jab public ne king ke against disrespect dikhana shuru kiya, tab bhi Lola aur powerful hoti gayi. Uske liye palace banwaya gaya, usne politics mein interfere karna shuru kiya, Ludwig ko policy advice dene lagi. Cabinet mein uska influence badhta gaya aur usne ministers ko lightly lena shuru kiya. Is wajah se riots hone lage, aur ek peaceful country civil war ke edge pe pahunch gayi.

Har jagah students "Raus mit Lola!" (Lola ko hatao!) ke slogans lagane lage.

February 1848 mein, Ludwig public pressure nahi jhel paya. Usne finally Lola ko Bavaria chhodne ka order diya. Lola chali gayi, lekin pehle usne paisa le liya.

Agle paanch hafton tak logon ka gussa king par nikalta raha. March mein Ludwig ko apne throne se abdicate karna pada.

Lola Montez ne England shift kiya. Usse sabse zyada chahiye thi respectability. Apne purane English husband se divorce liye bina, usne target kiya George Trafford Heald ko — ek promising young army officer, jiska father ek influential barrister tha.

George, jo Lola se 10 saal chhota tha, easily kisi rich aur beautiful ladki se shaadi kar sakta tha, lekin woh Lola ke charm mein phans gaya. 1849 mein dono ne shaadi kar li.

Jab Lola pe bigamy ka case hua, toh usne bail skip kar di aur Heald ke saath Spain bhaag gayi. Wahan unka relationship bahut toxic ho gaya. Ek baar toh Lola ne usse knife se cut bhi kar diya.

Aakhir mein, Heald use chhod ke wapas England aaya, lekin army ki job chali gayi. English society ne usse alag kar diya. Woh Portugal chala gaya aur wahan poverty mein jeene laga. Kuch mahine baad uski death ek boating accident mein ho gayi.

Kuch saal baad, jis aadmi ne Lola ki autobiography publish ki thi, woh bankrupt ho gaya.

1853 mein Lola California chali gayi. Wahan usne Pat Hull naam ke aadmi se shaadi ki. Unka relationship bhi pehle jaise hi toxic tha. Lola usse chhod ke kisi aur ke paas chali gayi. Pat ne drink karna shuru kar diya aur deep depression mein chala gaya. 4 saal baad uski bhi death ho gayi — jab woh abhi young hi tha.

Jab Lola 41 ki thi, usne apne saare kapde aur jewelry donate kar diye aur God ki taraf turn ho gayi. Usne America mein religious topics par lectures dena shuru kiya — white dress aur halo jaisa headgear pehn ke.

2 saal baad, 1861 mein, uski death ho gayi.

## Interpretation

Lola Montez sirf apni beauty se nahi, apni personality ki power se bhi men ko control karti thi. Uske around hamesha drama aur emotion ka maelstrom hota tha — jisme aadmi confuse, upset, aur emotionally zinda feel karte the.

Lekin jaise kisi infection ka asar slowly hota hai, waise hi Lola ka impact bhi dheere-dheere dikhai deta tha. Uski instability lovers ke andar ghus jaati thi.

Woh uske problems mein emotionally involved ho jaate the, aur help karne ki koshish karte the — lekin yeh sab bekaar tha. Lola ko help nahi kiya ja sakta tha, uske problems itne deep the. Jo bhi uske problems se judta tha, woh eventually destroy ho jaata tha.

Quarrels, drama, aur negative impact uske lovers ki family, friends, ya Ludwig jaise case mein — pure nation tak fail jaata tha.

Only solution: Usse cut off karo — warna tumhara downfall certain hai.

Yeh infecting-character sirf women tak limited nahi hai. Gender ka koi lena dena nahi hai. Yeh ek inner instability se aata hai jo bahar tak spread hota hai — jaise kisi ko intentionally destroy karne ka desire ho.

Agar tum aise kisi insaan ke contact mein ho — argue mat karo, help mat karo, unhe apne doston se mat milao — warna tum khud usme phans jaoge.

Sirf ek solution hai: Run. Flee. Bach jao.

Kabhi kisi foolish aadmi ko wise mat samjho, aur ignorant ko saint mat samjho. Foolish logon se especially door raho — especially un foolish logon se jo khud ko wise samajhte hain.

Apne ignorance pe proud mat ho.

Achhe logon ke saath hi dosti rakho — kyunki unki company se tum khud bhi achhe banoge.

Jaise sesame-oil agar roses ya violets ke saath kuch time rahe, toh uski khushboo change ho jaati hai — fir usse sesame-oil nahi kehte, usse rose-oil ya violet-oil kehte hain.

Cassius ke chehre pe ek lean aur hungry look tha. Woh bahut sochta tha.

Caesar ne kaha tha, "Mujhe sabse zyada dangerous wahi log lagte hain jo mere greatness ko accept nahi kar sakte. Jab tak unse koi bada unke saamne rahega, unka mann kabhi shaant nahi hoga — aur isi wajah se woh bahut khatarnak hote hain."

## KEYS TO POWER

Jo log genuinely misfortune mein hote hain due to circumstances beyond their control, unke liye humein sympathy aur madad zarur rakhni chahiye.

Lekin kuch log aise hote hain jo apne destructive actions aur dusron ko disturb karne wale nature ke wajah se khud apne upar problems attract karte hain — aur eventually woh tumhare upar bhi aa jaati hain.

Unhe badalne ki koshish karna tempting lag sakta hai, lekin zyadatar cases mein unka negative pattern tumhare andar ghus jaata hai aur tum badal jaate ho.

Ye isliye hota hai kyunki humans naturally bahut susceptible hote hain un logon ke moods, emotions, aur even way of thinking se jinke saath woh zyada time spend karte hain.

Jo log emotionally unstable hote hain ya hamesha unhappy rehte hain — unki infection power aur bhi zyada strong hoti hai.

Woh khud ko victim jaisa present karte hain, isliye initially unki misery self-inflicted lagti hi nahi. Jab tak tumhe unki reality samajh aaye, tab tak tum khud unke jaise ban chuke hote ho.

Power ke game mein, tumhare associations bahut matter karte hain.

Infectors ke saath time spend karna sirf tumhari energy waste karta hai, balki tumhare reputation ko bhi damage karta hai.

Log guilt by association se judge karte hain. Is danger ko kabhi underestimate mat karo.

Infector har type ke hote hain — lekin sabse dangerous hota hai chronic dissatisfaction wala.

Jaise Cassius, jo Julius Caesar ke against conspiracy mein tha — uske andar deep envy thi. Woh kisi aur ki talent ya greatness bardasht nahi kar sakta tha. Caesar ne use praetorship se deny kar diya aur Brutus ko prefer kiya.

Cassius ne apni negativity se Brutus ko bhi influence kar diya. Brutus ne agar patience rakha hota, toh woh Caesar ke baad Rome ka top leader ban sakta tha.

Lekin infection ho chuki thi — aur ek badi tragedy ka start ho gaya.

Kitni hi misfortunes avoid ho sakti thi agar Brutus ne infectors se door rehna seekha hota.

Infection ka ek hi solution hai: quarantine. Lekin jab tak tum recognize karo, usually der ho chuki hoti hai.

Lola Montez jaisi log apni personality se overwhelm kar dete hain. Cassius jaise log apne trust aur deep feelings dikhake tumhe attract kar lete hain.

Protection ka ek simple rule hai — logon ko unke impact se judge karo, na ki unke excuses ya reasons se.

Infector ko pehchano unke chaotic past, unstable relationships, broken careers, aur extreme personality traits se.

Agar tum unke saath involved ho gaye, toh tumhara reason chala jaata hai.

Pity mat lo. Help mat karo. Unhe sudharne ki koshish mat karo — kyunki woh nahi sudhrenge, lekin tum definitely toot jaoge.

Infection sirf negative nahi hota — kuch log apne cheerful nature, optimism, aur intelligence se happiness attract karte hain.

Unke saath time spend karne se tum bhi unki positive qualities se infect ho jaate ho.

Ye sirf mood ya success tak limited nahi hai — sabhi positive qualities contagious hoti hain.

Talleyrand ke paas charm, grace, aur wit tha — Napoleon jaise rough aur unpolished aadmi ne bhi uske saath reh kar apni personality ko refine kar liya.

Tum bhi is emotional osmosis ka advantage le sakte ho.

Agar tum naturally miserly ho — toh generous logon ke saath raho. Agar gloomy ho — cheerful logon ke saath raho. Agar tum introvert ho — social logon ke saath interact karo.

Kabhi un logon ke saath mat raho jo tumhare defects share karte hain — woh tumhe aur neeche kheech lete hain.

Positive logon ke saath associations banana ek rule bana lo — yeh therapy se bhi zyada kaam karega.

Jo fortunate hote hain unhe pehchano — taaki tum unke saath reh sako. Aur jo unfortunate hote hain, unse door raho — kyunki unka misfortune ek contagious bimari jaisa hota hai.

Kabhi kisi chhoti si misfortune ko bhi apne life mein entry mat do — kyunki uske saath aur bhi misfortunes aa jaate hain.

Do not die from someone else's misery.

## REVERSAL

Is law ka koi reversal nahi hai. Ye universally apply hoti hai.

Jo log tumhe apni misery se infect karte hain, unke saath rehne se kuch bhi gain nahi hota.

Sirf power aur good fortune unhi se milta hai jo khud fortunate hote hain.

Agar tum is law ko ignore karte ho, toh uska nuksaan sirf tumhara hoga.

# LAW 11

# LEARN TO KEEP PEOPLE DEPENDENT ON YOU JUDGMENT

Agar tumhe apni independence maintain rakhni hai, toh hamesha zaroori aur wanted banna padega. Jitna log tum par depend karenge, utni hi zyada freedom tumhe milegi. Logon ko yeh mehsoos karwao ke unki happiness aur prosperity tum par depend karti hai, tab tumhe kisi cheez ka darr nahi rahega. Kabhi bhi unhe itna mat sikhao ke woh tumhare bina kaam chala lein.

## Transgression of the Law

Middle Ages ke time ki baat hai, ek mercenary soldier ne Siena naam ke town ko ek foreign attacker se bacha liya. Ab citizens confuse the ke uska reward kya diya jaye. Na paisa kaafi tha, na honour. Kisi ne suggest kiya ke usse town ka lord bana diya jaye. Lekin finally ek aadmi assembly me bola, “Chalo usse maar dete hain aur baad me usse apna patron saint declare kar dete hain.” Aur unhone waise hi kiya.

1442 me Count of Carmagnola, jo ek brave aur successful condottiere tha, Venice ke liye kaam kar raha tha, jab Venice aur Florence ke beech war chal rahi thi. Ek din usse Venice bulaya gaya. Public usse pasand karti thi, isliye bada grand welcome hua. Us raat uski dinner invitation thi Doge ke saath, Doge’s Palace me. Lekin palace ke andar le jaate waqt usne dekha ke guards usse usual route se nahi le ja rahe the. Jab woh Bridge of Sighs cross kar raha tha, usse samajh aaya ke use dungeon le jaaya ja raha hai. Agle din usse ek fake charge pe convict karke, Piazza San Marco me public ke saamne behead kar diya gaya. Log shock me the ke uska fate itna suddenly kaise badal gaya.

## Interpretation

Renaissance Italy ke kai condottieri ke saath aisa hi hua. Unhone apne employers ke liye battles jeete, lekin baad me ya toh unhe hata diya gaya, ya maar diya gaya. Problem gratitude ka nahi tha — problem yeh thi ke unke jaise aur bhi capable soldiers market me available the. Toh employers ke liye unhe replace karna easy tha. Aur jaise-jaise ye soldiers powerful bante gaye, unki demands bhi badhti gayi. Isliye unhe hata dena aur kisi younger, cheaper mercenary ko hire kar lena zyada convenient tha.

Count of Carmagnola ne apni power ko taken for granted le liya tha, bina yeh ensure kiye ke woh sach me indispensable tha ya nahi. Jis kisi ne dusron ko apne upar dependent nahi banaya, uska result aise hi hota hai. Aakhir me koi aisa aa jaata hai jo same kaam kam paise, kam attitude ke saath kar sakta hai.

Tumhe aisa banna hoga ke jo kaam tum karte ho, woh sirf tumhi kar sako. Apne employer ka future apne future se itna link kar do ke woh tumhare bina imagine bhi na kar paaye. Nahi toh ek din tumhe bhi apna Bridge of Sighs cross karna pad sakta hai.

Do horses the jo loads carry kar rahe the. Front horse properly chal raha tha, lekin rear horse lazy tha. Logon ne rear horse ka load bhi front horse par daal diya. Rear horse ko ab kaafi easy lag raha tha, aur usne front horse se kaha, "Toil aur sweat karte jao. Jitna try karoge, utna hi suffer karoge."

Jab tavern pahucha gaye, owner ne kaha, "Main do horses ko fodder kyun doon jab saara kaam ek hi kar raha hai? Main ek ko pura khila dunga, aur dusre ka gala kaat dunga. Kam se kam uska leather toh kaam aayega." Aur usne waise hi kiya.

## OBSERVANCE OF THE LAW

1847 me jab Otto von Bismarck Prussian parliament ka deputy bana, uski age sirf 32 thi, aur uske paas na koi ally tha na friend. Usne political scene observe kiya, aur decide kiya ke woh na liberals ke saath jaayega, na conservatives ke, na kisi minister ke, aur definitely public ke saath bhi nahi. Usne apna alliance banaya King Frederick William IV ke saath.

Yeh choice kaafi odd thi, kyunki us time Frederick kaafi weak aur indecisive king tha. Woh baar-baar liberals ke pressure me aa jaata tha. Bismarck uski policies aur personality dono se disagree karta tha — lekin phir bhi usne raat din king ko court kiya. Jab dusre deputies king ko criticize karte the, sirf Bismarck tha jo uske saath khada raha.

Yeh loyalty finally kaam aayi. 1851 me Bismarck ko king ke cabinet me minister bana diya gaya. Usne turant kaam shuru kiya. Baar-baar usne king ko military build karne ke liye force kiya, liberals ke against stand lene ko bola, aur woh sab karwaya jo Bismarck chahta tha. Usne king ke insecurities ko target kiya, usse confident banne aur proud rule karne ke liye challenge kiya. Dheere-dheere Bismarck ne monarchy ki power ko wapas revive kar diya.

1861 me jab Frederick ki death hui, to uska bhai William king bana. William Bismarck ko pasand nahi karta tha, aur usse hataane ka soch raha tha. Lekin uske paas bhi wahi problem thi — enemies har taraf se uski power weaken kar rahe the. Usne even abdicate karne ka bhi socha, kyunki usse laga ke woh yeh handle nahi kar paayega.

Phir Bismarck ne dobara apni jagah banaayi. Usne naye king ke saath stand liya, usse strength di, aur decisive action lene ke liye push kiya. William Bismarck ke tough tactics pe dependent ho gaya. Chahe usse Bismarck pasand ho ya nahi, lekin usne use Prime Minister bana diya. Woh dono policies pe argue karte the, kyunki Bismarck kaafi conservative tha, lekin king ko pata tha ke woh us par depend karta hai. Jab bhi Bismarck resign karne ki dhamki deta, king hamesha maan jaata.

Baad me, Bismarck ke actions ki wajah se saare German states ek single country me unite ho gaye. Usne king ko persuade kiya ke woh apne aap ko Germany ka emperor crown kare. Lekin real power Bismarck ke paas thi. Emperor ka right-hand ban ke, Imperial Chancellor aur knighted prince ban kar, usne sari control apne haath me le li.

## Interpretation

1840s Germany ke kisi bhi young aur ambitious politician ke liye logical step hota ke woh unke saath alliance kare jinke paas already power thi. Lekin Bismarck ne kuch aur dekha. Powerful logon ke saath judna kabhi kabhi dangerous hota hai — woh tumhe absorb kar lete hain, jaise doge of Venice ne Count of Carmagnola ke saath kiya.

Koi bhi tumpe tabhi depend karega jab unke paas strength ki kami ho. Agar tum ambitious ho, to better yeh hoga ke tum kisi weak ruler ke saath alliance banao — jahan tum unka support ban jao, unki strength, unki soch, unka backbone. Tabhi tumhare paas real power aayegi. Kyunki agar woh tumhe hata denge, to unka pura system gir jaayega.

Log usually action tabhi lete hain jab unko majboor kiya jaata hai. Agar tumne khud ke liye koi need create nahi ki, toh log tumhe pehle mauke pe hata denge.

Agar tum Power ke Laws samajhte ho aur dusron ko apni help ke liye dependent bana lete ho – jaise unki weakness ko tum apni “iron and blood” se sambhal lete ho (Bismarck ke words) – toh tum apne masters se bhi zyada time survive karoge. Tumhe power ke saare benefits milenge bina un thorns ke jo ek master hone se aate hain.

Isi liye ek wise ruler ko hamesha yeh sochna chahiye ki uske citizens har situation me us par aur state par dependent rahein. Tabhi wo hamesha loyal rahenge.
— *Niccolò Machiavelli* (1469–1527)

## Keys to Power

Ultimate power wahi hoti hai jab tum bina force kare, bina hurt kiye, dusron se apni marzi

ke kaam karwa lo. Jab log khud se tumhe wo de dein jo tum chahte ho, tabhi tumhari power untouchable hoti hai.

Is position tak pahuchne ka best tareeka hai: *dependency create karo*. Tumhara master tumhare services ke bina kaam nahi kar sakta, wo weak hai ya uske paas tumhare jaisa talent nahi hai. Tum uske kaam me itne deeply involve ho jao ki agar wo tumhe hata de, toh uske liye musibat ho jaye ya uska kaafi time waste ho jaaye replacement train karne me.

Aise relation ke baad tumhare paas hamesha upper hand hoga. Tumhare paas leverage hoga ki master ko apni marzi se chalao. Ye classic example hai "man behind the throne" ka – ek king ka servant jo asal me king ko control karta hai.

Bismarck ne na Frederick aur na William ko kabhi force kiya. Wo sirf ye clear karta tha: agar uski baat nahi maani gayi, toh wo resign kar dega aur king ko akela chhod dega. Kings ko jaldi samajh aa gaya – bina Bismarck ke unka rule nahi chalega.

Bahut log galti se soch lete hain ki independence hi sabse badi power hai. Lekin power hamesha relation me hoti hai – tumhe dusron ki zarurat hamesha rahegi: allies ke roop me, pawns ke roop me, ya kisi weak master ke roop me jo tumhara face ban sake.

Completely independent insaan toh jungle me akela cabin me rahega. Uske paas freedom zaroor hogi, lekin power nahi. Best situation yeh hai ki dusre log tum par itne dependent ho jayein ki tumhe ek reverse independence mil jaye – unki zarurat tumhare liye freedom ban jaaye.

Louis XI (1423–1483), France ka Spider King, astrology ka fan tha. Usne ek astrologer rakha hua tha jise wo admire karta tha. Ek din astrologer ne predict kiya ki ek court lady 8 din me mar jaayegi. Jab prediction sahi hua, Louis dar gaya. Ya toh astrologer ne lady ko maar diya tha ya wo itna powerful tha ki king ke liye threat ban gaya.

Dono cases me Louis ne socha ki astrologer ko maarna hoga. Ek raat usne astrologer ko bulaya, apne castle ke upar wale room me. Aur apne servants ko instruction de diya: jab wo signal de, astrologer ko uthao aur window se neeche phek do – kai feet neeche.

Astrologer thodi der baad pahuch gaya, lekin signal dene se pehle Louis ne ek last question poocha:
**"Tum kehte ho ki tum astrology samajhte ho aur dusron ka future jaante ho, toh yeh batao ki tumhara kya hoga? Tum kitne time tak zinda rahoge?"**

Astrologer ne calmly reply diya:
**"Main Your Majesty se bas 3 din pehle marunga."**

Yeh sunte hi king ne signal dena cancel kar diya. Astrologer ki jaan bach gayi. Spider King ne na sirf usse protect kiya, balki use gifts diye aur best court doctors uske liye rakhe.

Astrologer Louis ke baad kai saalon tak zinda raha. Uska prophecy galat nikla, lekin usne power ka real mastery prove kar diya.

**Yeh hi model hai:** Dusron ko apne upar dependent banao. Agar tumhe hata diya gaya toh disaster ho sakta hai – shayad death bhi. Aise situation me master risk nahi lena chahega.

Aise position tak pahuchne ke kai tareeke hote hain, lekin sabse important hai: ek aisa talent ya skill develop karo jo replace na kiya ja sake.

Renaissance ke time pe ek painter ke success ka biggest challenge hota tha right patron dhoondhna. Michelangelo ne yeh kaam sabse better kiya. Uska patron tha Pope Julius II. Lekin jab pope ke tomb ke kaam pe unka jhagda hua, Michelangelo Rome chhod ke chala gaya.

Pope ke aas-paas ke logon ko yeh shock laga ki pope ne usse fire nahi kiya, balki usse wapas bulaaya – apne proud attitude ke saath, almost beg kiya ki wo ruk jaaye. Pope ko pata tha: Michelangelo toh kahin aur chala jaayega, lekin uske jaise artist use dobara nahi milega.

Tumhe Michelangelo jaisa talent zaroori nahi hai, lekin ek aisa skill zaroor hona chahiye jo tumhe crowd se alag banaye. Apne aapko aise situation me lao jahan tum easily kisi naye master ko dhoondh sako, lekin tumhara master tum jaisa servant aasani se na paaye.

Aur agar reality me tum itne indispensable nahi ho, toh bhi yeh illusion create karo ki tum ho. Jab tumhare paas specialized knowledge ya skill ka appearance hota hai, toh tumhe upper hand milta hai. Log ko lagta hai ki tumhare bina unka kaam nahi chalega.

Lekin agar real dependency create kar paaye, toh wo fake illusion se bhi zyada strong hoti hai. Tumhara master tumse zyada vulnerable ho jaata hai. Yahi hai "intertwining of fates" – jaise ek bel power ke source se itni tightly chipak gayi ho ki usse alag karna traumatic ho jaaye.

Aur yeh master ke saath hi karna zaroori nahi – koi aur person bhi ho sakta hai, bas uska bhi system me strong role hona chahiye.

Ek baar Harry Cohn (Columbia Pictures ka president) ke office me kuch executives aaye, kaafi stressed mood me. Year tha 1951 – Hollywood me Communists ke khilaf witchhunt chal rahi thi.

Executives ne Cohn ko bataya ki unka ek employee, screenwriter John Howard Lawson, Communist declare ho gaya hai. Unhone kaha ki use turant nikaalna padega warna committee ka gussa jhelna padega.

Cohn khud ek hard-core Republican tha. Mussolini uska favorite leader tha, jiska photo bhi uske office me laga tha. Agar usse koi pasand nahi aata, toh use "Communist bastard" kehkar insult karta.

Lekin Cohn ne Lawson ko fire nahi kiya – sabko shock laga. Reason ye tha ki Lawson, actor Humphrey Bogart ka personal writer tha – aur Bogart Columbia ka top star tha. Agar Cohn ne Lawson ko nikaala, toh Bogart ke saath profitable relationship khatam ho jaata. Us relation ka value committee ke public gusse se zyada tha.

Henry Kissinger bhi Nixon White House ke political cleanups me survive kar gaya. Na toh wo Nixon ka best friend tha, na hi unke beliefs match karte the. Wo isliye tik paaya kyunki usne khud ko har major area me itna involve kar diya tha ki agar use hataaya jaata toh system hi breakdown kar jaata.

Michelangelo ka power **intensive** tha – ek strong skill me based: uski art. Kissinger ka power **extensive** tha – har jagah ka involvement uska card ban gaya. Usne kai allies bhi bana liye the.

Agar tum aise position me pahuch jao, toh tumhara hataana risky ho jaata hai – system ke multiple dependencies break ho jaate hain.

Lekin **intensive power** zyada freedom deti hai – kyunki tum kisi ek master ya specific position pe dependent nahi hote. Tumhara talent hi tumhari security hoti hai.

Agar aap chahte ho ki log aap par dependent bane rahein, toh ek powerful tareeka hai **secret-intelligence tactic**. Dusron ke secrets jaankar, ya aisi information rakhkar jo wo duniya ko nahi batana chahte, aap apni aur unki kismat ek saath bandh dete ho. Isse aap untouchable ban jaate ho. History me har zamaane ke secret police ke ministers ne yahi power enjoy ki hai — wo ek king ko bana bhi sakte the, aur gira bhi sakte the. J. Edgar Hoover ne ek president ke upar bhi control banaye rakha tha.

Lekin yeh role insecurities aur paranoia se bhara hota hai. Jo power milti hai, wo itni unstable ho jaati hai ki uska fayda almost khatam ho jaata hai. Aap kabhi peace me nahi reh sakte. Aur agar power ke sath sukoon hi na ho, toh uska kya matlab?

Ek aakhri warning: Yeh sochna galti hogi ki aapka master aap par dependent hoke aap se pyar karega. Aksar wo aap se fear ya resentment feel karega. Jaise Machiavelli ne kaha tha, **"Fear is better than love."** Fear ko aap control kar sakte ho, love ko nahi. Love ya friendship

jaise subtle aur unstable emotions pe depend karna aapko insecure banata hai. Better yeh hoga ki log aap par dependent ho jaayein, kyunki agar aap chale gaye toh unka nuksaan ho jaayega — na ki sirf isliye kyunki wo aapki company ko pasand karte hain.

Ek tasveer sochiye: **kaanton se bhari bel.** Neeche roots deep and wide hain. Upar bel har jagah fail chuki hai — bushes, trees, poles, windows sab par lapet gayi hai. Usse hatana itna painful aur mushkil ho jaata hai ki log usse waise hi chadhne dete hain.

**Authority kehti hai:** Logon ko aap par dependent banao. Is dependence ka fayda courtesy se kahin zyada hota hai. Jisne apni pyaas bujha li hoti hai, wo kabhi kisi kuen ki taraf wapas nahi dekhta. Jab dependence khatam hoti hai, toh civility, decency, aur phir respect bhi chali jaati hai. Experience ka pehla lesson yeh hona chahiye — hope zinda rakho, lekin kabhi poori mat karo. Har tarah ke log, chahe wo king hi kyu na ho, unhe hamesha aapki zarurat mehsoos hoti rehni chahiye.
— *Baltasar Gracian* (1601–1658)

### Reversal:

Logon ko aap par dependent banana powerful lagta hai, lekin isme ek weakness bhi hoti hai — aap bhi kisi level par unpar dependent hote ho.

Agar aap us dependency se bhi aage badhna chahte ho, toh iska matlab hoga — apne upar wale logon ko hataana. Fir aap bilkul akelay khade honge, kisi pe depend nahi. Yehi tha J.P. Morgan aur John D. Rockefeller ka monopolistic drive — har competition ko hata do, aur total control le lo. Agar aap pura market corner kar lein, toh aur bhi better.

Lekin aisi independence ke apne price hote hain. Aapko khud ko isolate karna padta hai. Monopolies aksar andar se hi pressure me toot jaati hain. Wo resentment bhi create karti hain, jo dusron ko aapas me mila kar unke khilaf khada kar deti hai.

Total control ka drive kabhi-kabhi barbaad bhi kar sakta hai.
Isliye interdependence ka rule hi safe aur powerful rehta hai. Independence ek rare aur dangerous exception hai.

Better yehi hoga ki aap apne aap ko mutual dependence wali position me rakhein. Tab aapko top pe hone ka extreme pressure nahi rahega, aur aapka master bhi asal me aapka slave ban jaayega — kyunki wo aap par depend karega.

## LAW 12

# USE SELECTIVE HONESTY AND GENEROSITY TO DISARM YOUR VICTIM

## JUDGMENT

Agar aap kuch honest aur sincere dikhate ho, to usse aap apni kai dishonest moves ko chhupa sakte ho. Dil se ki gayi honesty ya generosity jaise gestures, even suspicious logon ka guard neeche kar dete hain. Jab aapki selective honesty unke armor mein ek chhota sa hole create karti hai, to aap unhe asani se manipulate kar sakte ho. Ek timely diya gaya gift — ek Trojan horse ki tarah — exactly yehi kaam karega.

## OBSERVANCE OF THE LAW

1926 ke aas-paas ek lamba, stylishly dressed aadmi Al Capone ke paas gaya — uss time ka sabse dangerous gangster. Ek elegant Continental accent mein usne apna naam bataya: Count Victor Lustig. Usne Capone se promise kiya ki agar wo usse $50,000 de de, to wo us paise ko double kar dega. Capone ke paas paisa to tha hi, lekin wo normally strangers ko itna bada amount nahi deta tha.

Lekin Lustig ka style aur manner alag tha — classy. Capone ne socha dekhte hain kya hota hai. Usne personally $50,000 gin kar Lustig ko de diye aur kaha, "Sixty days mein double kar dena." Lustig ne paisa liya, safe deposit box mein lock kiya, aur New York chala gaya apne doosre con plans ke saath. Usne paise ko chhua tak nahi.

Do mahine baad Lustig wapas Chicago aaya, box se paisa nikala, aur Capone ke saamne dobara gaya. Capone ke bodyguards usse ghoor rahe the. Lustig ne regret ke saath kaha, "Mujhse galti ho gayi, Mr. Capone. Plan fail ho gaya. Main fail ho gaya."

Capone khada hua, gusse se usse dekhne laga, soch raha tha kaunsi river mein iska dead body phenka jaye. Tabhi Lustig ne apni coat se wahi $50,000 nikala aur desk par rakh diya. "Yeh raha aapka paisa, ek ek dollar wapas. Main chahta tha aapke liye aur apne liye paisa double karun — mujhe bhi zarurat hai — lekin plan ban hi nahi paya."

Capone apne chair mein wapas gir gaya, shocked tha. "Main jaanta hoon tum con man ho," Capone bola, "jab pehli baar aaye the tabhi samajh gaya tha. Main ya to double paisa expect

kar raha tha, ya kuch bhi nahi. Lekin yeh... paise ka wapas milna..." Lustig bola, "Dubaara maafi chahta hoon, Mr. Capone," aur jaane laga.

Capone chillaya, "My God! Tum to honest nikle!" Fir usne usi $50,000 mein se $5,000 nikala aur bola, "Yeh rakho... thoda kaam aa jaayega." Lustig ne shocked expression dikhaya, thank you bola, aur paisa le kar chala gaya.

Aur wahi $5,000 Lustig ka asli target tha.

## FRANCESCO BORRI – COURTIER CHARLATAN

Francesco Giuseppe Borri, jo 1695 mein mara, ek classic courtier-type charlatan tha. Uska asli charm Amsterdam shift hone ke baad shuru hua. Usne apne aap ko "Medico Universale" kehna shuru kiya, bada lavish lifestyle maintain kiya, aur 6-horse wali coach mein ghoomta tha.

Log door-door se uske paas treatment ke liye aate the — kuch to Paris se sedan chairs mein uthwa ke laaye jaate the. Borri kabhi consultation ke paise nahi leta tha. Wo bada paisa poor logon mein baant deta tha, aur kabhi kisi ne nahi dekha ki usne cheque ya post se paisa liya ho.

Lekin jab wo achanak disappear ho gaya, tab logon ko pata chala ki uske paas jo logon ne money aur diamonds trust ke under diye the, wo sab le kar wo nikal chuka tha.

## INTERPRETATION

Count Victor Lustig ek aisa con artist tha jo kai languages bolta tha, apni refinement aur culture par garv karta tha. Uski sabse badi strength thi uski fearless daring aur deep psychological understanding. Wo kisi bhi insaan ko kuch hi minutes me scan kar leta tha — uski weaknesses, uski vulnerability — aur turant decide kar leta tha ki ye banda con ke liye ready hai ya nahi.

Lustig jaanta tha ki zyada log apne aaspaas ke frauds aur troublemakers se bachne ke liye ek defense build kar lete hain. Aur con artist ka asli kaam hota hai un defenses ko todna — aur sabse asaan tareeka hota hai ek aisa act dikhana jo 100% honest lage. Jab koi insaan literally honesty dikhata hai, to us par doubt karna mushkil ho jaata hai.

Lustig ne Capone jaise khatarnak gangster ko con kiya — jo kisi bhi normal con artist ke liye suicide hota. Kyunki Capone jaise log apni life mein har waqt distrust aur suspicion se ghiray hote hain. Aise log ek genuine honest ya generous gesture ke liye taraste hain — unke aaspaas sabhi log kuch na kuch chhupaye hote hain. Jab Lustig ne honesty dikhayi, wo itni unexpected thi ki Capone disarm ho gaya.

Selective honesty aise hi kaam karti hai — saamne wale ke andar conflicting emotions create karti hai: suspicion aur surprise. Aur jab insaan emotionally conflicted hota hai, to uske saath deception aur manipulation asaan ho jaata hai.

To Capone jaise brutal logon ke saath bhi ye law kaam karta hai — ek sahi waqt par diya gaya honest ya generous gesture sabse cynical insaan ko bhi aapke haath se khilane lagta hai.

## KEYS TO POWER

Deception ka core element hota hai distraction. Jab aap kisi ko distract kar dete ho, to aapko unke saamne kuch bhi karne ka mauka mil jaata hai bina pakde jaane ke. Aur sabse powerful distraction hoti hai — ek unexpected generosity, kindness, ya honesty. Ye saamne wale ke suspicions ko dissolve kar deti hai. Wo ek bache jaise vulnerable ban jaate hain.

Ancient China mein isko kehte the — "Give before you take." Jab aap pehle kuch dete ho, to saamne wale ko aapka lena notice bhi nahi hota. Ye technique har level par kaam karti hai — chahe aap powerful ho ya weak. Agar aap kisi se sidha kuch maangte ho, to wo instantly guard up kar lega. Lekin agar aap pehle kuch de do — ek gift, ek favor, ek honest confession — to wo guard neeche kar deta hai.

Selective honesty sabse effective hoti hai pehle encounter mein. First impressions bahut strong hote hain — agar shuruat mein koi aapko honest samajh leta hai, to aap future mein kuch bhi kar lo, wo impression change karwana mushkil hota hai. Is se aapko long-term freedom milti hai.

Jay Gould — ek aur powerful manipulator — kisi par trust nahi karta tha. Uske saath Lord John Gordon-Gordon naam ka ek aadmi mila, jisne pehle Gould ki help ki ek major stock scam se bachne mein. Gould grateful tha, aur dosti ban gayi. Jab Gordon-Gordon ne future investments ke liye paisa maanga, to Gould har baar deta raha — lekin finally usne sara paisa aur stocks dump karke vanish kar diya. Later pata chala uska asli naam John Crowningsfield tha — ek con artist. Lekin shuruat ke kuch honest acts ne Gould ko itna blind kar diya ki usne clues ignore kar diye.

Lesson: Ek honest act kaafi nahi hota — aapko ek honest image build karni hoti hai. Chhoti-chhoti honest gestures se ek reputation ban jati hai, jo logon ke dimaag mein chipak jaati hai.

Ancient China ka ek example — Duke Wu of Cheng. Usne secretly decide kiya ki wo Hu state ko invade karega. Sabse pehle apni beti Hu ke ruler se shaadi kara di. Fir ek council bulaya aur bola, "Mujhe ek country invade karni hai, batao kaunsi?" Jab ek minister ne bola "Hu ko karna chahiye," to duke gusse se bola, "Hu to ab humari sister state hai!" Aur us minister ko turant execute kar diya. Jab ye baat Hu ke king tak pahunchi, to usne socha Cheng to sach me loyal hai. Usne koi defense nahi banaya. Kuch weeks baad Cheng army ne Hu ko attack karke hamesha ke liye le liya.

Honesty ek behtareen tareeka hai wary logon ka guard down karne ka, lekin sirf wahi ek tareeka nahi hai. Koi bhi noble aur seemingly selfless act aapke kaam aa sakta hai. Lekin in sabme sabse effective hota hai generosity. Ek gift, chahe dushman se hi kyu na aaye, aksar itna powerful hota hai ki koi bhi usse resist nahi kar pata. Gift insan ke andar ka bacha jaga deta hai, aur uska guard automatically neeche aa jaata hai.

Log aksar doosron ke actions ko cynical nazar se dekhte hain, lekin gift ke piche ke manipulative motives ko rarely samajh pate hain. Isiliye gift deception ka perfect vehicle ban jaata hai — ek charming Trojan horse jo saamne wale ke dil me ghus jaata hai.

3000 saal pehle, ancient Greeks ne Helen ko wapas lane ke liye Troy par attack kiya tha. 10 saal tak war chali, kai heroes mare, lekin koi bhi jeet nahi paya. Tab prophet Calchas ne kaha, "Ye walls todne se kuch nahi hoga. Hume ek chalaak rasta dhoondhna hoga."

Odysseus ne idea diya — ek huge wooden horse banao, soldiers usme chhupa do, aur Trojan logon ko gift ke roop me de do. Achilles ka beta Neoptolemus is idea se disgusted tha — use laga ye cowardly aur unmanly hai. Lekin soldiers ne ek aur 10 saal ke war ke bajaye, ek quick victory choose ki. Horse ban gaya, offer kiya gaya, aur Troy ka patan ho gaya. Ek gift ne wo kar dikhaya jo 10 saal ka war nahi kar paya.

Selective Kindness: Enemy ka dil jeet lo
Ancient Rome ke general Camillus ne Faliscans city ko besiege kiya tha, lekin haar nahi paaye the. Ek din ek school teacher Faliscans ke noble bachchon ko walk par le jaane ke bahane unhe directly Camillus ke paas le aaya — hostage banane ke liye. Apne aapko Camillus ka useful aadmi dikhana chahta tha.

Lekin Camillus ne kisi bhi bachche ko hostage nahi banaya. Usne teacher ko strip karke uske haath baandhe aur har bachche ko ek rod diya — taaki wo us teacher ko maarte hue

sheher wapas bheje. Ye gesture itna powerful tha ki Faliscans ki will to fight toot gayi. Wo samajh gaye ki agar wo haar bhi gaye, to unka enemy noble hai. Result: They surrendered.

Real Lesson: Kindness, jab sahi time pe dikhayi jaye, to enemy ka resistance melt ho jaata hai.

Caution: Ye fire hai — agar log aapke gesture ke peeche ka manipulation samajh gaye, to unki gratitude ka gussa ban jaata hai. Aur wo gussa trust ke comparison me kai guna zyada dangerous hota hai. Isiliye agar aap gesture sincere nahi bana sakte, to usko avoid karo.

> "Jab Duke Hsien of Chin ne Yü par attack karne ka plan banaya, to pehle unko ek jade aur ghodon ki ek team gift di. Jab Earl Chih ne Ch'ou-yu par chadhai ki, to unhone pehle grand chariots bheji. Isiliye kaha gaya hai: 'Jab lena ho, to pehle dena seekho.'"
> — *Hanfei-tzu, Chinese philosopher, third century* B.C.

REVERSAL

Agar aapke past me already ek reputation hai deceit aur fraud ka, to koi bhi honesty, generosity ya kindness ka act logon ko impress nahi karega — balki aur suspicious bana dega. Jab log aapko ek dishonest insaan ke roop me dekhte hain, to achanak se honest act karna unke liye red flag ban jaata hai. Aise cases me rogue ban kar khelna hi behtar hota hai.

Count Lustig ke career ka sabse bada con tha Eiffel Tower bechna — ek industrialist ko jo genuinely believe karta tha ki French government usse scrap ke roop me auction kar rahi hai. Lustig ne khud ko ek government official banake perfectly play kiya, aur wo banda paise dene ko ready tha. Lekin jab final moment aaya, to industrialist ko thoda doubt hua. Lustig me kuch suspicious laga.

Yahi pe Lustig ne apna masterstroke maara. Wo industrialist ke paas jhuk kar dheere se bolne laga — ki uski salary kitni kam hai, uske financial struggles kya hain. Thodi der baad industrialist samajh gaya ki Lustig usse bribe maang raha hai. Aur yahin uska doubt clear ho gaya — usne socha, "Agar ye bribe maang raha hai, to obviously ye sach me ek sarkari officer hi hoga. Sabhi to corrupt hote hain." Industrialist ne paise de diye. Lustig ne apni dishonesty ko hi apna credibility badge bana diya. Agar wo yahan selective honesty dikhata, to con fail ho jaata.

Waise hi, French diplomat Talleyrand apne old age me ek legendary liar ban chuka tha. Congress of Vienna (1814–1815) me wo deliberately impossible stories banata tha, itni absurd ki logon ko pata hota tha wo jhooth bol raha hai. Is deliberate dishonesty ka use wo sirf ek cheez ke liye karta tha — jab wo sach me deceive karta tha, tab uske real deception ko pehchanna mushkil ho jaata. Ek baar usne casually bola, "In business, one ought to show one's hand." Sab log shock me the — ek aisa aadmi jo kabhi kisi ko apne cards nahi dikhata tha, ab dusron ko ye advice de raha tha? Ye deliberate contradiction hi uski strategy thi.

Bottom line ye hai ki power ke khel me kuch bhi fixed nahi hota. Kabhi-kabhi intentional deceptiveness hi aapke asli moves ko protect karti hai. Jab log jaante hain ki aap dishonest ho, to aapka har move unke liye confusing ban jaata hai — aur wahi aapka real advantage ban jaata hai.

# LAW 13

# WHEN ASKING FOR HELP, APPEAL TO PEOPLE'S SELF-INTEREST, NEVER TO THEIR MERCY OR GRATITUDE

## JUDGMENT

Agar aapko kisi ally se madad mangni hai, to usse ye yaad dilane ka koi fayda nahi ki aapne past me uske liye kya-kya kiya hai. Log aise favors ko ignore karne ka tareeka dhoondh lete hain. Uske bajaye, aap uske saamne apni request ya alliance me koi aisa benefit dikhaiye jo uske **khud ke interest** me ho — aur us benefit ko itna bada chadhake dikhaiye ki wo bas usi pe focus kare. Jab usse ye clearly dikhega ki usse kya milega, to wo enthusiastic tareeke se madad karega.

## TRANSGRESSION OF THE LAW

14th century Italy me ek young soldier **Castruccio Castracani** ne apni ambition aur chaturai se Lucca city ka ruler ban gaya. Is journey me ek powerful family, the **Poggios**, ne uski madad ki thi — lekin Castruccio ne power me aate hi unhe ignore kar diya. Uske liye gratitude se zyada important uski ambition thi. 1325 me jab Castruccio Lucca ke rival Florence ke khilaf war me gaya hua tha, tabhi Poggios ne city ke kuch aur noble families ke saath milkar uske khilaf conspiracy shuru kar di.

Ek old Fable hai: ek peasant apne garden me ek apple-tree ko kaatna chahta tha kyunki wo fruit nahi de raha tha, sirf birds ko baithne ke liye jagah mil rahi thi. Birds ne usse request ki ki wo tree ko mat kaatein — wo uske liye gana gayenge. Peasant ne unki baat nahi suni. Lekin jab usne tree ka hollow part kaata, to usme ek **honeycomb** mila. Turant usne apna axe fenk diya aur tree ko sacred maan kar preserve karne laga. Moral: kuch log sirf apne **self-interest** se hi motivate hote hain.

Back in Lucca, jab Poggios ne rebellion start kiya, to Castruccio ke supporters aur unke supporters ke beech full civil war hone wala tha. Tabhi family ke sabse senior aur peaceful member Stefano di Poggio ne dono sides ko rok diya. Usne pehle hi family ko warn kiya tha ki ye conspiracy bekaar hogi. Jab Castruccio ko rebellion ki news mili, to wo turant wapas

aaya. Jab tak wo pohoncha, Stefano ki mediation ki wajah se city me shanti thi. Stefano sochta tha ki Castruccio uska shukriya ada karega, aur family ko maaf kar dega.

Stefano ne Castruccio se milke explain kiya ki usne kaise peace banayi, aur usse mercy maangi. Usne kaha ki jo rebels the wo young aur immature the, aur Poggios ne hamesha Castruccio ki help ki thi — isliye justice ke liye unhe maaf kiya jaye. Castruccio ne calmly sun liya, koi gussa nahi dikhaya, aur bola ki justice zarur hoga. Usne Stefano ko bola ki poori Poggio family ko palace le aao, taaki grievances discuss kiye ja sakein.

Shaam ko poori family palace pohonchi. Castruccio ne turant sabko jail me daal diya. Kuch din baad, entire family ko execute kar diya gaya, including Stefano.

## Interpretation

Stefano di Poggio un sab logon ka symbol hai jo yeh soch lete hain ki unki justice aur nobility wali appeal kaam karegi. Kabhi-kabhi aisi appeals chal jaati hain, lekin zyadatar cases me yeh khatarnaak sabit hoti hain, especially jab saamne Castruccio jaise ruthless insaan ho. Stefano ko pata tha ki Castruccio ne treachery aur ruthlessness se power hasil ki thi. Ye wahi aadmi tha jisne apne ek loyal dost ko sirf isliye maar diya kyunki wo "ab dost nahi, naya dushman ban gaya tha."

Aise insaan ko sirf force aur self-interest samajh aata hai. Jab rebellion hua, tab surrender karke Castruccio ki mercy pe depend hona sabse badi galti thi. Aur jab Stefano ne wo galti kar di, tab bhi uske paas options the — wo paisa offer kar sakta tha, ya koi future benefit promise kar sakta tha, ya yeh dikha sakta tha ki unka family Castruccio ke liye kitna valuable ho sakta hai: jaise unka Rome ke powerful logon se connection, ya influential marriage alliance.

Lekin Stefano ne sirf purani yaadein taazi ki — un favors ka zikr kiya jinka ab koi real obligation nahi tha. Yad rakhna chahiye: Koi kisi ka ehsaanmand hone ka bound nahi hota. In fact, gratitude aksar ek burden ban jaata hai jisse log jaldi se chutkara paana chahte hain. Aur Castruccio ne Poggios ko maar ke apne upar ke ehsanon ka bojh hi khatam kar diya.

> "Zyadatar log itne zyada apne mein ghuse hote hain ki unhe sirf apna hi interest samajh aata hai. Agar kisi baat ka unse thoda sa bhi connection ho, to poora dhyan wahi chala jaata hai."
> — **Arthur Schopenhauer**

## OBSERVANCE OF THE LAW

433 B.C. me, Peloponnesian War se pehle, Corcyra (aaj ka Corfu) aur Corinth ke beech conflict hone wala tha. Dono ne Athens me apne ambassadors bheje, taaki Athens ko apne side me le sakein. Kyunki jis side par Athens hoga, uski jeet almost certain thi — aur jo haarega, uske liye koi mercy nahi hoti.

Corcyra ke ambassador ne pehle bola. Usne honestly admit kiya ki unka Athens se pehle kabhi koi alliance ya help nahi rahi, balki unhone Athens ke enemies ka saath diya tha. Unka kehna tha ki wo yeh alliance sirf self-interest ke base pe maang rahe hain. Corcyra ki navy Greece ki second strongest navy thi, sirf Athens ke baad. Agar Athens aur Corcyra mil gaye, to wo Sparta jaise powerful state ko bhi threaten kar sakte hain. Bas itna hi offer tha — lekin clear, direct, aur interest-based.

Phir Corinth ka representative utha. Usne ek brilliant aur passionate speech di. Usne Athens ko yaad dilaya ki Corinth ne unke liye pehle kya kya kiya hai. Usne kaha agar Athens ne apne loyal doston ko ignore kiya aur ek purane enemy ke saath alliance banaya, to baaki allies ka trust bhi toot jayega. Usne Greek laws ka reference diya, aur bola ki gratitude aur loyalty ka farz nibhana chahiye. Fir usne Corinth ke favors ki lambi list sunayi.

Speeches ke baad Athens ki assembly ne matter pe discussion kiya. Second voting round me, unhone Corcyra se alliance karne ka decision liya — aur Corinth ko chhod diya.

## Interpretation

Aaj tak log **Athenians** ko noble ke roop me yaad karte hain, lekin reality me wo **classical Greece ke sabse pragmatic log** the. Unke liye saare emotional appeals, gratitude, ya grand speeches us waqt fail ho jaati thi jab saamne koi **practical offer** ho jo unki power badha sake.

**Corinth ke ambassador** ko ye samajh nahi aaya ki Athens ko past favors ya loyalty yaad dilana unhe sirf **guilty feel karwane jaisa** hai — aur koi bhi power mein rehne wala insaan guilt se pressure lena pasand nahi karta. Athens ko koi farq nahi padta tha ki unke liye pehle kya kiya gaya — wo sirf yeh dekhte the ki abhi kya fayda hai. Aur agar unke dusre allies yeh dekhte bhi ki Athens ne Corinth ko chhoda, to bhi wo rebel nahi karte — kyunki Athens apne empire ko **force** se chalata tha, aur kisi bhi dissent ko wapas jhukne pe majboor kar deta.

Jab kisi ke saamne past aur future me se choose karna ho, to ek practical aadmi hamesha future ko choose karta hai. Corcyra ko yeh baat samajh aa gayi thi, isliye unhone bas ek mutual benefit based proposal diya. Aur sach yeh hai ki zyadatar log practical hi hote hain — wo apne self-interest ke against kabhi act nahi karte.

> "Jab tak hum strong hain, hum strong ke rule me vishwas rakhte hain. Tumhe bhi ab tak yehi lagta tha, lekin ab jab tumhare interest change hue hain to tum right aur wrong ki baatein karne lage ho."
> — Athenian ambassador to Sparta, *Thucydides, The Peloponnesian War*

## KEYS TO POWER

Jab aap power ke raste pe hote ho, to aksar aapko un logon se help leni padti hai jo aapse zyada powerful hote hain. Aur help maangne ka bhi ek art hota hai, jo is baat pe depend karta hai ki aap saamne wale insaan ko kitna achhe se samajh rahe ho — aur apni needs ko uski needs se confuse nahi kar rahe ho.

Zyadatar log isme fail ho jaate hain kyunki wo sirf apni chahat aur apne problems ke perspective se baat karte hain. Wo assume kar lete hain ki saamne wale ko unki madad karni chahiye, ya unka cause selfless tareeke se support karna chahiye. Wo gratitude, love, loyalty jaise grand emotional ideas ki baat karte hain — jabki practical logon ko simple aur personal fayde ki baatein zyada attract karti hain.

Har powerful insaan ke andar bhi apne needs chhupi hoti hain. Agar aap unke self-interest ko address nahi karte, to wo aapko needy ya time-waster samjhenge.

16th century me, Portuguese missionaries ne Japan me Christianity spread karne ki bohot koshish ki. Lekin unhone yeh ignore kiya ki unka religious mission Japanese emperor Ieyasu ko irritate kar raha tha. Jab Dutch aaye, unhone sirf trade ki baat ki — koi religion ka agenda nahi tha. Ieyasu ne immediately Portuguese ko ban kar diya aur Dutch ko allow kiya, kyunki unhone sirf uske self-interest — guns aur knowledge — ko target kiya.

Japan aur Holland dono alag cultures the, lekin unka ek universal connection tha — self-interest. Har insaan ek alag culture ki tarah hota hai, lekin agar aap unke self-interest ko samajh jaayein to aap cultural ya personal differences ko bypass kar sakte hain. Bold ho ke kehna chahiye: “Mere paas aapke liye value hai. Main aapko paisa kama ke de sakta hoon, ya aapko strong bana sakta hoon.”

Iska ek key part hai — psychology samajhna. Kya wo insaan vain hai? Uska concern image, reputation, ya enemies se revenge lene ka hai? Ya sirf paisa aur power chahiye?

12th century me jab Mongols ne China invade kiya, unke leader Genghis Khan ne decide kar liya tha ki China ko destroy kar dena chahiye — "cities hatao aur ghaas ugne do." Tab ek outsider, Yelu Ch'u-Ts'ai, ne intervene kiya. Usne Khan ko samjhaya ki agar wo cities ko destroy na kare, aur wahan ke logon pe tax lagaye, to usse bohot paisa mil sakta hai. Khan ne sirf isliye China ko bacha diya kyunki uske self-interest me paisa tha — not morality or mercy.

Jab Khan ne Kaifeng city ko ek lambi siege ke baad capture kiya aur decide kiya ki wo waha ke logon ka massacre karega (jaise usne doosre resist karne wale cities ke sath kiya tha), tab Ch'u-Ts'ai ne usse kaha ki China ke best craftsmen aur engineers Kaifeng bhag aaye hain, aur unka use karna zyada faydemand hoga. Is wajah se Kaifeng bach gaya. Genghis Khan ne kabhi pehle aisi mercy nahi dikhayi thi — lekin asal me Kaifeng ko mercy ne nahi, Ch'u-Ts'ai ki samajh ne bachaya. Usne Khan ko achhi tarah jaana tha. Khan ek barbaric peasant tha jise culture se koi matlab nahi tha, sirf warfare aur practical results chahiye the. Ch'u-Ts'ai ne uski greed ko target kiya — ek aisi feeling jo us jaise aadmi pe kaam karti thi.

Self-interest hi wo lever hai jo logon ko move karta hai. Jab aap unhe dikhate ho ki aap unki needs fulfill kar sakte ho ya unka cause aage badha sakte ho, tab wo aapki help ke liye resistance chhod dete hain. Power ke har step pe aapko yeh skill develop karni hogi ki aap doosre person ke mind me ghus ke soche, uski needs aur interest samjhe, aur apne personal feelings ka filter hata de jo sachai ko dhundhne se rokta hai. Agar aap yeh art master kar lete ho, toh aap jo chahe achieve kar sakte ho.

Image:
Ek aisi cord jo mercy aur gratitude se bani ho — wo weak hoti hai, aur pehle shock pe toot jaati hai. Aise lifeline kabhi mat throw karo.
Jo cord mutual self-interest se bani hoti hai, usme kai layers hoti hain — wo easily break nahi hoti. Aisi cord lambe time tak kaam aati hai.

Apni fortune banane ka sabse short aur best way hai — logon ko yeh clearly dikhana ki unke interest me hai aapka promotion.

## Reversal

Kuch log aapke self-interest wale approach ko cheap aur selfish samjhenge. Wo actually chahte hain ki unhe charity, mercy aur justice dikhane ka mauka mile — yeh unka tareeka hota hai khud ko superior feel karne ka. Jab aap unse help maangte ho, to wo apni power aur status ka poora feel lete hain. Yehi unki wine hoti hai — unhe maza aata hai jab wo kisi ka project fund karte hain ya kisi ko powerful logon se milwate hain — lekin sirf tabhi jab yeh sab public me ho aur kisi achhe cause ke liye ho (jitna public, utna better).

Isliye har kisi ko self-interest ke through approach mat karo. Kuch log aise approach se offend ho jaate hain — wo nahi chahte ki log soche ki wo bhi greed se motivated hain. Unhe ek mauka chahiye hota hai apne "good heart" ko show karne ka.

Sharmao mat. Unhe yeh mauka do. Aisa nahi hai ki aap unhe con kar rahe ho help maang ke — unhe sach me khushi milti hai dene me, aur logon ke saamne dene me aur zyada. Aapko samajhna hoga ki har powerful aadmi alag hota hai, aur uska trigger kya hai.

Agar wo greed se bhare ho, toh charity wali line mat maaro.
Agar wo noble aur generous dikhna chahte ho, toh greed wali baat mat uthao.

# LAW 14

# POSE AS A FRIEND, WORK AS A SPY

## Judgment

Apne rival ke baare me jaana bahut crucial hota hai. Spies ka use karo taaki valuable information milti rahe aur aap hamesha ek step aage raho. Aur bhi behtar yeh hai ki khud spy bano. Normal social encounters me smartly probe karo — aise indirect questions pucho jisse saamne wala apne weaknesses aur intentions reveal kar de. Har situation me kuch na kuch jaanne ka ek mauka hota hai — use waste mat hone do.

## Observance of the Law

Joseph Duveen apne time ka sabse successful art dealer tha. 1904 se 1940 tak usne almost pura America ka millionaire art-collector market control kiya. Lekin ek badi deal uske haath se nikal gayi thi — Andrew Mellon. Duveen ne decide kiya ki wo usse client bana ke rahega.

Duveen ke doston ne kaha yeh impossible hai. Mellon ek reserved aur serious insaan tha. Duveen ke charming aur talkative nature ke baare me usne jo suna tha, usse wo pasand nahi karta tha. Mellon ne clearly bol diya tha ki wo Duveen se milna bhi nahi chahta. Lekin Duveen ne confidently bola: "Mellon sirf mujhse hi kharidega."

Duveen ne saalon tak silently Mellon ka background study kiya — uski habits, likes, dislikes, sab kuch. Usne Mellon ke staff ke kuch logon ko secretly apni taraf kar liya aur unse important information nikalta raha. Jab Duveen ne action liya, tab tak wo Mellon ko uski wife se bhi zyada achhe se samajhta tha.

1921 me jab Mellon London me Claridge's Hotel ke 3rd floor pe stay kar raha tha, Duveen ne intentionally uske neeche 2nd floor pe apna room book karwaya. Uska valet Mellon ke valet se dosti kar chuka tha. Jab Mellon apne room se nikal kar lift ki taraf gaya, usi moment pe Duveen ne bhi overcoat pehna aur lift me chala gaya.

Lift me dono ka "accidental" milaap hua. Duveen ne casually kaha, "How do you do, Mr. Mellon? Main National Gallery ja raha hoon kuch art dekhne." Coincidentally, Mellon bhi wahi ja raha tha. Dono ek saath museum gaye, aur Duveen ne apni knowledge se Mellon ko impress kar diya. Har artwork par unka taste "magically" match karta raha.

Mellon surprise hua — yeh Duveen toh bilkul uske expectations ke opposite nikla. Charming bhi tha, aur taste bhi top-notch. Jab dono wapas New York aaye, Mellon ne Duveen ka gallery visit kiya — aur har artwork usi style ka tha jo Mellon ko pasand tha. Uske baad Mellon lifetime Duveen ka loyal aur sabse bada client ban gaya.

## Interpretation

Duveen jaise ambitious aadmi ne kabhi bhi chance pe kuch nahi chhoda. Random charm ya luck pe depend hona foolish hota hai — bina aim ke shoot karne jaisa. Thoda knowledge le aao, toh aapka aim perfect ho jaata hai.

Mellon sirf ek bada catch tha — Duveen ne kai aur millionaires pe bhi spy kiya. Unke staff ko secretly apne payroll pe daal kar wo regular info nikalta tha — jaise unke master ka schedule, taste changes, etc. Is tarah wo hamesha ek step ahead rehta.

Ek aur art dealer jab Henry Frick ko apna client banana chahta tha, toh usne dekha ki har baar jab wo Frick ke ghar jaata, Duveen pehle se waha hota. Jaise uske paas koi sixth sense ho. Duveen ke rivals shocked aur demotivated ho gaye. Bahut logon ne toh rich clients ka peecha karna hi chhod diya.

Artful spying ki yahi power hoti hai — aap all-powerful dikhte ho, jaise sab kuch pehle se pata ho. Jab aap kisi person ke desires ko anticipate kar lete ho, toh wo aapko naturally charming bhi maan leta hai. Jo log source nahi dekh sakte, wo aapki power ka resistance bhi nahi kar sakte.

Kautilya ne kaha tha:
"Rulers spies se dekhte hain, jaise gaayein smell se, Brahmins scriptures se, aur baaki log apni aankhon se."

## Keys to Power

Power ki duniya me aapka goal hota hai future events pe control banana. Problem yeh hai ki log apne thoughts, emotions aur real plans openly share nahi karte. Wo jo cheezein

chhupate hain — jaise unki weaknesses, hidden motives, ya obsessions — wahi sabse important hoti hain. Is wajah se aap unki next move predict nahi kar paate. Solution? Aapko kisi tarike se unke secrets jaanne padenge bina yeh dikhaye ki aap kya kar rahe ho.

Yeh kaam utna mushkil nahi jitna lagta hai. Ek friendly face rakh kar aap secretly apne doston aur dushmano dono se information nikal sakte ho. Horoscope ya tarot cards consult karne ki zarurat nahi — aapke paas zyada real aur practical tools hain.

Duveen jaise log doosron ka use karke spying karte hain. Yeh method powerful hai, lekin risky bhi — kyunki aapka control us agent pe kam hota hai. Ho sakta hai wo aapka secret expose kar de, ya aapke against chala jaye. Best yeh hota hai ki khud spy bano — ek dosti ka mask pehno aur secretly information collect karo.

French politician Talleyrand is art ka master tha. Uska tareeka simple tha: wo polite conversation me aise tarike se baat karta tha ki saamne wala apne secrets reveal kar deta tha. Ek contemporary ne likha, "Uski conversation me wit aur grace tha. Wo apne thoughts ko hints ke form me chhupa kar rakhta tha, aur jab zarurat hoti tabhi khud ko insert karta."

Talleyrand ko log superb conversationalist bolte the, lekin asal me wo khud bahut kam bolta tha. Apne ideas ki jagah wo dusron ke ideas sunta tha. Usne foreign diplomats ke liye charades jaise fun games arrange kiye, lekin wo unki baaton se unka intent aur plans samajhta tha. Congress of Vienna ke time, wo kabhi kabhi fake secret batata tha — jaise "Czar apne top general ko arrest karne wale hain" — phir wo diplomats ka reaction observe karta. Iss tarah usse pata chal jaata ki kaun Russia ke against planning me interested hai.

Schopenhauer ka kehna tha:
"Agar aapko lagta hai ki saamne wala jhooth bol raha hai, toh aisa dikhaye ki aap uski har baat pe believe kar rahe ho. Usse himmat milegi aur wo aur zyada bol kar apne aapko expose karega."

Waise hi, agar kisi ka kuch chhupana aapne notice kiya hai, toh doubt show karo — wo aapke doubt ke against apne hidden sach ko push kar dega.

Social settings me log apna guard neeche kar dete hain. Unki baatein dhyan se suno. Jab aap apna ego suppress karte ho, tab log aapko friendly samajhkar open ho jaate hain — aap unka trust bhi jeette ho aur information bhi milti hai.

Lekin is tactic ko carefully use karo. Agar log samajh gaye ki aap unse secrets nikal rahe ho, toh wo aapko avoid karne lagenge. Isliye casual, friendly baaton pe focus karo — directly

information pe nahi. Agar probing obvious ho gayi, toh wo aapke intentions ko samajh jayenge.

La Rochefoucauld ke ek trick thi:
"Sincerity bhi ek clever ruse ho sakta hai — aap apna heart khol kar saamne wale ko bhi apna dil kholne ke liye force karte ho."
Toh kabhi kabhi fake confession do — saamne wala real secret reveal karega.

Schopenhauer ne ek aur tareeka diya:
Conversation me logon ki baat ka strongly oppose karo. Jab wo irritated hote hain, tab wo apna emotional control loose karte hain — aur tab unki real feelings aur secrets bahar aa jaate hain.

Ek aur spying technique:
Test lo, chhoti traps set karo. Jaise Persian king Chosroes II ka style. Agar usse lagta ki do courtiers zyada close ho rahe hain, toh wo ek ko bolta ki dusra traitor hai aur marne wala hai. Fir wo un dono ka behavior observe karta. Agar secret leak nahi hota, toh pehle courtier ko promote karta. Agar leak hota, toh dono ko court se ya kingdom se nikaal deta. Yeh sirf loyalty test tha — lekin extremely effective.

Yeh spying ka ek unique form tha jisme aap kisi ka real character samajhte ho — aur wo future me problems solve karne me kaam aata hai.

Jab aap kisi ka loyalty, honesty ya real nature jaan lete ho, toh aap unke future actions predict kar sakte ho. Aur yeh insight sabse valuable hoti hai.

Image:
The Third Eye of the Spy — Do-aankhon ki duniya me, teesri aankh aapko god-like vision deti hai. Aap sab kuch dekh sakte ho — zyada door tak, aur zyada gehra tak.
Koi bhi is third eye se safe nahi… sirf aap.

Authority (Sun-Tzu)
"Ek brilliant ruler aur wise general isliye jeet te hain, kyunki unhe enemy ke situation ka pehle se pata hota hai. Yeh knowledge na toh spirits se milta hai, na astrology se, na past ke comparison se. Sirf spies ke through milta hai — un logon se jo enemy ko closely jaante hain."

## Reversal

Information power ka key hai — lekin jaise aap dusron pe spying karte ho, waise hi aapke upar bhi spying ho sakti hai. Is information war me sabse powerful weapon hai: false

information dena. Jaise Winston Churchill ne kaha tha, "*Truth itni precious hoti hai ki use hamesha jhooth ke bodyguards ke saath rakhna chahiye.*" Aapko apne truth ko ek strong layer of lies se surround karna chahiye, taaki koi us tak na pahunch sake. Jab aap apne hisaab se kuch selected information deliberately leak karte ho, tab aap poora game control karte ho.

1944 me jab Nazis ne London par rocket-bomb attacks intensify kiye, toh 2000+ V-1 flying bombs city pe gire. 5000 se zyada log mare gaye, aur bahut saare injured hue. Phir bhi, Germans apne exact targets ko miss karte rahe — Tower Bridge ya Piccadilly jese jagah ke bajaye bombs suburbs me girte the.

Aisa isliye hua kyunki Germans apne planted secret agents ke through target coordinate le rahe the — lekin unhe nahi pata tha ki unke agents England ke control me aa chuke hain. Unki jagah British-controlled double agents unhe dhire-dhire misleading info de rahe the.

Result? Bombs har baar thoda aur off-target girte the. Campaign ke end tak bombs sheher se bahut door gaav me gir rahe the — khaali fields aur cows ke upar.

Lesson: Jab aap kisi ko galat information feed karte ho, toh aap uska ek aankh band kar dete ho. Spying aapko third eye deta hai — disinformation aapke enemy ka ek eye band kar deta hai. Ab wo ek cyclops ban jata hai — aur har baar apna target miss karta hai.

# LAW 15

## CRUSH YOUR ENEMY TOTALLY

## JUDGMENT

Moses se leke har great leader jaanta tha ki agar enemy se dar lagta hai to usko completely crush karna chahiye. Kai baar yeh lesson unhone hard way se seekha. Agar ek choti si chingari bhi zinda chhodi gayi, to ek na ek din wo fir se aag ban sakti hai. Adha chhodne se zyada loss hota hai — kyunki enemy wapas recover karega aur revenge lega. Isliye sirf uske body ko nahi, uske spirit ko bhi tod do.

## TRANSGRESSION OF THE LAW

China ke itihas me Hsiang Yu aur Liu Pang ke beech ki rivalry sabse zyada famous hai. Dono ne career ki shuruaat ek team me ki thi. Hsiang Yu noble family se tha — physically strong, violent nature ka, thoda slow-witted, lekin ek powerful warrior jo hamesha army ke front me fight karta tha. Liu Pang ek peasant background se tha. Uska interest army me kam tha — use women aur wine pasand the — lekin wo smart tha. Uski sabse badi quality thi right strategists ko pehchanna, unhe apne saath rakhna, aur unki advice sunna. Isi quality ke basis par wo army me upar aaya.

Enemy ke bache-khiche hisson me phir se jaan aa sakti hai — bilkul disease ya fire ki tarah. Isliye unhe completely khatam karna chahiye. Kabhi bhi kisi enemy ko weak samajh kar ignore mat karo. Wo ek din dangerous ban sakta hai — bilkul jaise ek dry haystack me chhupi chingari.

208 B.C. me Ch'u ke king ne Ch'in kingdom par attack ke liye do badi armies bheji. Ek north gaya Sung Yi ke leadership me, jisme Hsiang Yu second in command tha; doosra army Liu Pang ke leadership me directly Ch'in ki capital Hsien-yang ki taraf gaya. Hsiang Yu, jo hamesha impatient aur violent tha, ye soch bhi nahi sakta tha ki Liu Pang pehle capital pahunch jaaye aur army ka command le le.

## THE TRAP AT SINIGAGLIA

Ramiro ki execution ke din Cesare Borgia ne Cesena chhoda, uski body ko town square me

chorhkar wo south ki taraf march kiya. 3 din baad wo Fano pahucha, jahan Ancona ke envoys ne use loyalty assure ki. Vitellozzo Vitelli ka ek messenger aaya aur bataya ki Sinigaglia naam ka chhota port surrender kar chuka hai, bas citadel abhi bhi Genoese commander Andrea Doria ke under tha, jo sirf Cesare ko hi handover karne ko ready tha.

Cesare ne message bheja ki wo next day aayega — ye wahi tha jo condottieri sunna chahte the. Unke plan ke mutabiq, jab Cesare Sinigaglia pahunchta, to wo easily trap ho jata — ek taraf citadel, doosri taraf unki forces. Unka maanna tha ki Cesare ke paas chhoti si army hai kyunki French troops wapas ja chuke the.

Lekin Machiavelli ke mutabiq, Cesare ne Cesena se 10,000 infantry aur 3,000 horsemen ke saath departure liya tha. Usne apni forces ko split kar diya tha taaki wo alag routes se march karke Sinigaglia me converge ho sake. Uske paas Ramiro se mila confession tha jisme poora plot pata chal gaya tha. Usne wahi trap condottieri ke khilaaf use kar diya. Historian Paolo Giovio ne ise "magnificent deceit" bola.

31 December 1502 ki subah Cesare Sinigaglia ke outskirts pahucha. Michelotto Corella ke leadership me 200 lancers canal bridge par position le chuke the, jisse condottieri ke troops retreat nahi kar paaye. Cesare ne condottieri ka warmly welcome kiya aur unhe apne saath invite kiya.

Michelotto ne Palazzo Bernardino prepare kiya tha jahan Cesare ne unhe andar bulaya. Jaise hi wo andar aaye, guards unhe quietly piche se arrest karne lage. Saath hi Cesare ne Vitelli aur Orsini ke soldiers par attack ka order diya. Us raat, jab unke troops crush ho rahe the, Michelotto ne Bernardino Palace me Oliveretto aur Vitelli ko choke karke maar diya. Ek hi move me Cesare ne apne saare former generals aur worst enemies se chutkara pa liya.

THE BORGIAS, IVAN CLOULAS, 1989

North front par jab Hsiang ke commander Sung Yi ne battle me delay kiya, to Hsiang gusse me uske tent me ghusa, usse traitor declare kiya, uska sar kaat diya aur pura army ka command apne haath me le liya. Bina kisi order ka wait kiye, wo northern front chhodkar directly Hsien-yang ki taraf march kar gaya. Use pura yakin tha ki wo Liu se better soldier aur general hai — lekin shockingly, Liu ek chhoti aur fast army leke pehle hi Hsien-yang pahunch gaya.

Hsiang ke adviser Fan Tseng ne usse warn kiya, "Yeh village headman pehle sirf paisa aur women ke liye greedy tha, lekin ab jab se wo capital me gaya hai, usne kisi cheez se distraction nahi li. Ye dikhata hai ki uska aim ab bahut bada hai." Fan Tseng ne Hsiang ko

bola ki abhi ke abhi Liu ko khatam kar do. Usne plan diya ki Liu ko ek banquet ke liye camp me invite karo aur celebration ke beech sword dance ke bahane uska sar kaat do. Liu ne trap me aake invitation accept kiya, lekin Hsiang hesitate kar gaya. Jab tak signal diya gaya, Liu ko doubt ho gaya aur wo bach kar nikal gaya.

Fan Tseng gusse me chillaaya, "Ek simpleton ke saath koi plan nahi banaya ja sakta. Liu tumhara empire chura lega aur hume apna prisoner bana lega." Hsiang ne turant realize kiya ki usse galti ho gayi. Ab usne full force ke saath Hsien-yang march kiya, intent ye tha ki Liu ka sar kaat ke hi rahega. Liu, jo kabhi unfavorable odds me fight nahi karta tha, city chhod kar nikal gaya. Hsiang ne Hsien-yang capture kiya, young prince ko maar diya aur poori city ko jala diya.

Ab Liu uska bitter enemy ban gaya. Hsiang ne uska months tak peecha kiya, aur ek walled city me usse corner kar diya. Liu ki army disorganized thi aur food shortage tha, to usne peace ke liye negotiate kiya. Fan Tseng ne phir bola, "Abhi crush karo, warna regret hoga." Lekin Hsiang ne mercy dikhayi. Uska plan tha ki Liu ko zinda Ch'u le jaaye aur usse apna subordinate banaye. Lekin Liu ne surrender ki negotiation ko distraction bana diya aur ek chhoti army ke saath wapas bach nikal gaya.

Hsiang, frustrated aur furious ho gaya. Is baar wo aise pursue kar raha tha jaise uski sanity chali gayi ho. Ek battle me usne Liu ke father ko pakad liya aur battlefield ke beech me khada kar diya, aur chillaaya, "Surrender karo, warna main tumhare father ko zinda ubaal dunga!" Liu ne calmly jawab diya, "Hum to sworn brothers hain. Mere father tumhare bhi father hue. Agar apne hi father ko ubaalna chahte ho, to soup ka ek bowl mujhe bhi bhejna."

Thode hi dino baad, Hsiang ne apni army galat tarike se divide kar di. Liu ne ek surprise attack me uski main garrison ko surround kar diya. Ab table turn ho chuki thi — Hsiang ne peace ke liye plead kiya. Liu ke top adviser ne kaha, "Usse abhi khatam karo. Usse chhodna aisa hoga jaise ek tiger ko paalna — wo baad me tumhe hi kha jaayega." Liu ne agree kiya.

Ek fake treaty ke zariye Liu ne Hsiang ko uski defense me lax banaya aur phir uski almost poori army ko massacre kar diya. Hsiang kisi tarah bach gaya. Alone, on foot, aur knowing ki uske sar par reward laga hai, usne apni hi retreating army ke kuch logon ko dekha aur bola, "Mujhe pata chala hai ki Liu Pang ne mere sar ke liye 1000 gold coins aur 10,000 families ka reward rakha hai. Chalo, main tumhara kaam aata hoon." Usne apna gala kaat diya aur khudkhushi kar li.

## Interpretation

Hsiang Yu ruthless tha, aur kai baar rivals ko khatam bhi kar chuka tha. Lekin Liu Pang ke case me wo alag behave karta tha. Uske andar ek respect aur sympathy thi — shayad dosti ki yaadein. Wo chahata tha battlefield pe fair fight ho, aur Liu uske samne surrender kare. Har baar jab uske paas chance tha, usne hesitate kiya — aur yeh uski sabse badi galti thi. Jab usne clear kar diya ki wo Liu ko khatam karna chahta hai, lekin phir bhi fail ho gaya, to usne apna end confirm kar diya. Jab table turn hua, Liu ne uske saath wahi sympathy nahi dikhayi.

Jab hum apne enemies ke liye sympathy ya hope of reconciliation rakhte hain, to hum sirf unki hatred aur revenge ko fuel dete hain. Power ko aise handle nahi kiya ja sakta. Agar aap kisi enemy ko chhod dete ho, wo future me aapko destroy karega. Ye rule especially former friends pe apply hota hai jo ab enemies ban chuke hain — reconciliation ka koi scope nahi hota, ek hi side jeet sakti hai, aur use completely jeetna hota hai.

Liu Pang ne ye lesson achhi tarah seekh liya. Hsiang Yu ko harane ke baad, wo supreme commander bana, apne agle rival — apne hi former king — ko hara kar khud emperor bana. Wo China ka ek great ruler bana, jise hum Han Kao-tsu ke naam se jaante hain, Han Dynasty ka founder.

> "Ultimate victory ke liye ruthless hona padta hai." — Napoleon Bonaparte
> "Jo log kuch achieve karna chahte hain, unhe kisi pe daya nahi dikhani chahiye." — Kautilya

## OBSERVANCE OF THE LAW

Wu Chao, jo A.D. 625 me ek duke ki beti ke roop me paida hui thi, apni beauty aur charms ke wajah se Emperor T'ai Tsung ke royal harem ka part ban gayi. Imperial harem ek dangerous jagah thi, jahan har concubine emperor ki favorite banne ke liye compete karti thi. Wu ne apne looks aur strong personality ke dum par yeh race jeet li, lekin wo samajh gayi thi ki emperor jaise powerful log kabhi bhi mood badal sakte hain, isliye usne apna focus future par rakha.

Ek rare mauke par jab emperor ka beta Kao Tsung akela tha, Wu ne use seduce kar liya — wo bhi royal urinal ke paas. Jab emperor mar gaya aur Kao Tsung emperor bana, to bhi Wu ko wahi fate mila jo har emperor ki wife ya concubine ka hota tha — sir mundwa kar ek convent bhej diya gaya, jahan use zindagi bhar rehna tha. Saat saal tak Wu ne secretly escape ka plan banaya. Usne naye emperor se chhupke contact banaya, uski wife (empress) se dosti ki, aur ek rare royal edict ke zariye wapas palace aayi.

Wapas harem me aake, usne empress ke saamne act kiya ki wo uski loyal hai, jabki secretly wo emperor ke saath relation me thi. Empress ne isse roka nahi, kyunki usne ab tak heir nahi diya tha aur uska position weak tha — uske liye Wu ek useful ally thi.

In 654, Wu ne ek child ko janam diya. Jab empress usse milne aayi, to uske thodi der baad hi Wu ne apne hi newborn ko smother karke maar diya. Jab murder ka pata chala, to sabka suspicion empress par gaya, kyunki wo scene par thi aur sab uski jealous nature jaante the. Yehi Wu ka plan tha. Empress par murder ka case bana, usse execute kar diya gaya, aur Wu ko empress banaya gaya.

Naya emperor pleasure life ka addict tha, aur happily Wu ko government ka full control de diya. Ab Wu empress thi, lekin enemies har jagah the — usne kabhi apna guard down nahi kiya. Jab wo 41 ki hui, usne dekha ki uski beautiful niece emperor ki new favorite ban rahi hai. Usne usse poison kar diya — khane me clay milakar. 675 me uske khud ke son, jo heir apparent tha, wo bhi poison kar diya gaya. Agla beta, jo illegitimate tha aur ab crown prince bana tha, usse bhi exile kar diya gaya. Jab emperor 683 me mar gaya, to Wu ne next son ko mentally unfit declare karwa diya. Is sabka matlab tha ki sabse chhota aur weakest beta emperor bana — jisse control karna easy tha. Power ab bhi Wu ke paas hi thi.

Agle paanch saalon me kai palace coups hue — sab fail ho gaye, aur sab conspirators execute kar diye gaye. 688 tak Wu ke against koi nahi bacha. Usne khud ko Buddha ka divine descendant declare kiya, aur 690 me officially “Holy and Divine Emperor” ban gayi.

Usne rule isliye kiya kyunki T’ang dynasty ka koi bhi member bacha nahi tha. Aur phir usne more than 10 years ka stable rule kiya. 705 me, 80 ki age me, usse forcefully abdicate karwaya gaya.

## Interpretation

Jo bhi Empress Wu ko jaanta tha, wo uski energy aur intelligence ki tareef karta tha. Us time ek woman ke paas koi bhi real power ka chance nahi tha — sirf kuch saal harem me aur phir poori zindagi convent me. Lekin Wu ne kabhi apni survival instinct khone nahi di. Wo jaanti thi ki thoda bhi delay ya weakness uske end ka reason ban sakta tha. Har baar jab wo ek rival ko hatati, to naya rival khada ho jata — aur uska solution simple tha: sabko crush karo ya khud mar jao. Baaki emperors ne bhi ruthless raste se power paayi thi, lekin Wu ko, ek woman hone ke nate, aur bhi zyada ruthless banna pada.

Wu ka 40-year reign China ki history me sabse lamba tha. Uska brutal rise to power famous tha, lekin China me usse ek able aur effective ruler maana jata hai.

> Jab Spanish general Ramón Narváez se pucha gaya, “Kya aap apne enemies ko maaf karte ho?”

Usne calmly reply kiya, “Mujhe kisi ko maaf nahi karna, maine sabko goli marwa di.”

## KEYS TO POWER

Yeh koi coincidence nahi hai ki is law ke dono examples China se hain — Chinese history bharpoor hai un leaders se jinhone apne dushmanon ko zinda chhoda, aur baad me uski badi keemat chukayi. “Crush the enemy” ek core strategy thi Sun-tzu ki — jo 4th century B.C. me *The Art of War* likhne wale Chinese thinker the. Concept simple hai: tumhare enemies tumhara bura chahte hain. Agar tumne unhe halfway ya three-quarters tak hi roka — chahe mercy dikhakar ya reconciliation ki hope me — to tum unhe aur zyada bitter aur determined bana doge. Wo waqt ka intezaar karenge, aur revenge lenge. Aaj friendly dikh rahe honge, lekin wo sirf tumhari temporary jeet ka natija hai. Andar se wo badla chahte hain.

Solution? Koi mercy mat dikhana. Apne dushman ko utni hi intensity se crush karo jitni wo tumhare khilaaf rakhte hain. Real security tabhi milegi jab wo poori tarah khatam ho chuke hon.

Mao Tse-tung — jo Sun-tzu aur Chinese history ke devoted student the — is law ke importance ko achhe se samajhte the. 1934 me jab Chiang Kai-shek ki massive army ne Communist forces ko chase kiya, Mao sirf 75,000 weak soldiers ke saath desolate mountains ki taraf bhaag gaya — isey *Long March* kehte hain. Kuch saalon me uski army sirf 10,000 soldiers tak reh gayi. 1937 me jab Japan ne China invade kiya, Chiang ne assume kiya ki Communists ab koi threat nahi rahe. Usne unka peecha chhod diya aur focus Japan par kar liya. 10 saal baad Mao ki army recover kar chuki thi — aur usne Chiang ke forces ko completely defeat kar diya. Chiang ko Taiwan bhaagna pada — aur uska rule mainland China se hamesha ke liye khatam ho gaya.

“Crush the enemy” ki wisdom Bible tak me milti hai. Jab Moses ne Red Sea ko part kiya tha, aur Egyptians ne chase kiya, to water unke upar band ho gaya — “not one of them remained.” Jab Moses mountain se return hua aur dekha log Golden Calf ki pooja kar rahe hain, to usne har ek offender ko maar daala. Aur marne se pehle apne logon ko bataya: jab Canaan ke tribes ko hara do, to “utterly destroy them… show no mercy.”

Yeh modern warfare me bhi axiom ban chuka hai. Philosopher of war *Carl von Clausewitz* ne likha: “Enemy ki complete annihilation hi ultimate objective hona chahiye… jab ek major jeet mile, tab rest nahi — seedha unke capital, reserves aur support systems ko attack karo.” Kyunki war ke baad aata hai negotiation — aur agar tumhari victory partial thi, to tum negotiation table par apna gain kho doge.

Simple solution: Apne enemy ko koi option mat do. Unko is tarah crush karo ki wo tumhare rules follow karne ke alawa kuch aur na kar sakein. Yeh law sirf battlefield nahi — har power struggle me applicable hai. Negotiation ek insidious snake hai — jo tumhari jeet ko dheere-dheere kha jayega. Apne enemy ko na koi hope do, na space. Sirf defeat.

Reality yeh hai: Jab bhi tum power ke liye struggle karoge, rivals aur enemies bante hi hain. Kuch log aise honge jinko tum jeet kar bhi kabhi apna nahi bana sakte. Chahe galti se unhe hurt kiya ho ya jaan bujhkar, unka hatred personal nahi lena chahiye — lekin samajhna hoga ki jab tak tum power me ho, unse peace possible nahi. Agar tumne unhe chhoda, to wo revenge lenge — yeh guaranteed hai. Unka wait karna ki wo khud kuch karenge — woh foolishness hai. Jaise Empress Wu ne samjha: tab tak rukne ka koi faayda nahi — kyunki tab der ho chuki hogi.

Be Realistic: Jab tak aise dushman zinda hain, tum kabhi secure nahi ho. Moses aur Mao ka lesson yaad rakho — kabhi halfway mat jao.

Yeh, of course, murder ka sawaal nahi — banishment bhi kaafi hota hai. Agar kisi enemy ko itna weak bana diya jaaye aur court se permanently door rakha jaaye, to wo tumhare liye harmless ho jata hai. Unhe recover karne ka koi scope nahi milta. Aur agar tum turant unhe door nahi kar sakte, to kam se kam samajh jao ki wo plotting me lage hue hain. Jo bhi unka dikhawa ho friendliness ka — ignore karo. Tumhara best weapon hai: alertness. Best time ka wait karo, aur phir act karo.

Image: Ek viper jise tumne kuchla lekin zinda chhoda — wo uthkar tumhe double dose venom se kaatega. Aisa enemy ek half-dead snake hai jise tum khud pal rahe ho. Time ke saath uska poison aur dangerous banega.

Authority (Machiavelli): “Log ya to unhe caress karo ya annihilate. Chhoti injuries ka badla wo le lenge. Isliye agar kisi ko hurt karna hai, to itna bada karo ki wo badla na le sake.”

REVERSAL

Ye law rarely ignore karna chahiye, lekin kuch rare situations me better hota hai ki enemy ko khud apne destruction tak pahunchne do. Jaise battlefield me — agar ek army ko corner kar diya jaye, to wo aur fiercely ladegi. Kabhi-kabhi better hota hai ki unhe escape ka route de diya jaye — retreat me wo demoralize hote hain, aur zyada loss me jaate hain.

Agar tumhara enemy already rope pe hai, aur tum sure ho ki wo recover nahi karega, to usse apne hi actions se girne do. Tumhara outcome wahi hoga, lekin guilt kam hoga.

Lekin yaad rakho: Kabhi-kabhi enemy ko crush karne se wo itna embitter ho jata hai ki wo saalon revenge plan karta hai. Jaise *Treaty of Versailles* ne Germans me kiya. Kuch log kahenge ki kabhi leniency better hoti — lekin wo bhi ek risk hai. Wo enemy jiske dil me grudge hai, aur ab uske paas thodi space bhi hai — wo aur zyada dangerous ho sakta hai.

Almost always safer hota hai: Crush your enemy. Agar wo baad me revenge plan kare, to guard down mat karo — just crush again.

# LAW 16

# USE ABSENCE TO INCREASE RESPECT AND HONOR

## JUDGMENT

Jab kisi cheez ka circulation zyada ho jata hai, to uski value girti hai. Jitna zyada tum dikhoge, sunai doge, utne hi common lagoge. Agar tum already kisi group me established ho, to thodi der ke liye usse door chale jaana tumhe aur zyada admired bana sakta hai. Tumhe yeh seekhna hoga ki kab exit lena hai. Scarcity se hi value create hoti hai.

## TRANSGRESSION AND OBSERVANCE OF THE LAW

Sir Guillaume de Balaun ek troubadour the jo South of France me castles ke beech ghoomte rehte the, poetry sunate, aur knight jaisa behave karte. Castle of Javiac me unki mulaqat hui beautiful Madame Guillelma se. Usne uske liye songs gaaye, poetry sunayi, chess khela, aur dheere-dheere Madame bhi unse pyaar kar baithi.

Guillaume ka ek dost tha — Sir Pierre de Barjac. Wo bhi unke saath travel karta tha, aur usne bhi waha ki ek lady, Viernetta, se pyaar kar liya. Lekin ek din Pierre aur Viernetta ka bura jhagda ho gaya. Pierre ne Guillaume se madad maangi taaki wo use fir se us lady ke kareeb le aaye. Guillaume kuch time ke liye castle se gaya tha, lekin wapas aake usne apna charm dikhaya aur dono ko mila diya.

Pierre ne kaha, "Sabse strong love to woh hota hai jo ek bade jhagda ke baad milta hai." Ye sunkar Guillaume ke mann me bhi chaha jagi ki wo bhi reconciliation ka sukoon feel kare. Isliye usne plan banaya — usne pretend kiya ki wo Guillelma se gussa hai, love letters band kar diye, aur achanak se castle chhod diya.

Guillelma paagal ho gayi. Usne messengers bheje, lekin Guillaume ne unhe wapas bhej diya. Uska plan tha ki Guillelma gussa hogi, aur wo fir usse maafi maangega — jaise Pierre ne kiya tha. Lekin hua ulta. Guillelma ka pyaar aur badh gaya. Ab wo hi Guillaume ko pursue karne lagi — jo us zamane ke liye unheard of tha. Guillaume ko ye bilkul pasand nahi aaya. Use

laga ki uski lady ki dignity kam ho gayi hai. Ab wo confuse ho gaya — na apne plan par bharosa raha, na Guillelma par.

Kuch mahine baad jab Guillelma ne completely silence kar diya, to Guillaume ko laga ki shayad wo finally gussa ho gayi hai. Usne decide kiya ab wapas jaana chahiye. Apna best robe pehna, horse decorate kiya, fancy helmet lagaya, aur Javiac ki taraf nikal gaya.

Jaise hi Guillelma ne suna ki Guillaume aaya hai, wo bhaag kar mili, uske samne jhuki, veil giraaya, uska haath chuma aur maafi maangi — kisi bhi galti ke liye. Guillaume shock me pad gaya. Uska plan fail ho gaya tha. Wo kabhi gussa thi hi nahi — sirf usse aur zyada pyaar karti thi. Aur reconciliation ka jo sukoon wo chahta tha — wo to mila hi nahi.

Wo last try ke taur par usse harsh words bole aur dhakka diya. Guillelma ne is baar vaada kiya ki wo kabhi usse nahi milegi. Agle din Guillaume ko regret hua. Jab wapas gaya to usse entry bhi nahi mili — servants ne usse castle se bahar nikal diya. Apne room me jaake wo ro pada. Usne realize kiya ki usne kitni badi galti ki hai.

Ek saal tak wo apni lady ko nahi dekh paya — aur is absence ne uske andar aag laga di. Usne apni sabse beautiful poem likhi: "*My song ascends for mercy praying.*" Usne kai letters bheje — apne guilt aur pain ke saath.

Finally, Lady Guillelma ko uski yaadein satane lagi — uske songs, looks, aur falconry skills. Usne decide kiya ki wo usse ek condition par maaf karegi: Apne right hand ki little finger ka ek nail nikaale aur ek poem ke saath bheje jisme uska dard likha ho. Guillaume ne yeh bhi kiya.

Aur is tarah finally Guillaume de Balaun ko wo sukoon mila jo uska dost pehle hi feel kar chuka tha — ek intense, painful, lekin beautiful reconciliation.

## IIII MROSON IIII. COCK

Jab T'ien Jao Duke Ai of Lu ke under serve kar raha tha, to usne apne obscure position se pareshaan hokar kaha, "Main ek snow goose ki tarah door nikal jaunga." Duke ne pucha, "Tumhara matlab?" T'ien Jao ne kaha, "Kya aap cock ko dekhte ho? Uski crest civility ka symbol hai, strong talons uski strength, kisi se bhi ladne ka spirit uski courage, dusron ko food milne par bulana uski benevolence, aur raat me time rakhna uski veracity. In paanch virtues ke bawajood, usse roz maar kar aapki table pe dish banai jati hai. Kyun? Kyunki wo aapke aas paas milta hai. Lekin snow goose jo ek hi flight me hazaar li cross kar leta hai, aapke garden me fish aur turtles kha leta hai, millet chugta hai—usme cock ki ek bhi virtue

nahi, fir bhi aap usse uski rarity ke wajah se value dete ho. Isi liye, main bhi snow goose ki tarah ud jaunga."

## Interpretation

Guillaume de Balaun jab reconciliation ka joy feel karna chahta tha, tab usne galti se ek aur law ka sach jaan liya: absence aur presence ka rule. Relationship ke start me tumhe apni presence badhani hoti hai. Lekin agar tum bahut jaldi gayab ho jaate ho, to tum bhool jaoge. Lekin jab tumhara lover emotionally attach ho chuka ho, to tumhara gayab ho jaana uske andar aur intense emotions jagata hai. Aur agar tum absence ka koi reason bhi na do, to wo aur bhi effect daalega—kyunki wo sochega ki galti uski hai.

Jab Guillelma ne Guillaume ko chase kiya, to uska pyaar kam ho gaya. Wo overly present ho gayi thi. Uski imagination ki jagah hi nahi bachi thi. Jab usne messages bhejna band kiya, tab Guillaume fir se sochne laga aur uska plan wapas activate ho gaya.

Jo cheez door ho jaati hai, ya rare ho jaati hai, uski respect automatically badh jaati hai. Lekin jo bar-bar samne ho, uski value kam ho jaati hai. Middle Ages ke knights ko ladies aksar quests pe bhejti thi—ye absence aur presence ka pattern create karne ke liye. Agar Guillaume khud nahi gaya hota, to shayad Guillelma usse bhejti.

"Choti feelings absence se mit jaati hain, bade pyaar absence me aur bhadakte hain — jaise hawa candle ko bujha deti hai, lekin aag ko aur tej karti hai."
– La Rochefoucauld

## OBSERVANCE OF THE LAW

Assyrians ne kai saalon tak upper Asia par rule kiya. 8th century B.C. me Medea ke logon ne unke khilaaf revolt kiya aur azad ho gaye. Lekin ab unhe ek nayi government banani thi. Despotism se pareshaan ho kar unhone monarchy reject kar di. Result? Country me chaos phail gaya—har village apne aap me king ban gaya.

Ek village me Deioces naam ka aadmi tha jo honest judgments dene ke liye mashhoor ho gaya. Uski impartiality aur wisdom ke wajah se sab log apne disputes usi ke paas le jaane lage. Dheere-dheere wo pure region ka single judge ban gaya.

Phir achanak usne declare kiya ki wo aur judgement nahi dega. Usne kaha ki dusron ke problems me itna ulajh gaya hai ki apne matters ka time hi nahi hai. Uske jaane ke baad crime aur lawlessness badh gayi. Sab villages ne milke decide kiya ki ek king chahiye—warna poori society collapse ho jayegi.

Unka ideal choice tha: Deioces. Pehle wo mana kar gaya, lekin jab sab logon ne insist kiya, to usne condition rakhi — ek grand palace banaya jaaye, bodyguards mile, aur ek capital city banayi jaaye jahan se wo rule kare. Palace ke aas-paas huge walls bani, jahan aam logon ka access mana tha. King se milne ka tarika sirf messengers the, aur court ke log bhi sirf ek hafte me ek baar permission se mil sakte the.

Deioces ne 53 saal rule kiya, Medean Empire ko expand kiya, aur Persian Empire ki foundation rakhi. Uske rule ke dauraan logon ka respect itna badh gaya ki unhone use ek divine figure banana shuru kar diya.

## Interpretation

Deioces ek bahut hi ambitious aadmi tha. Usne shuru se decide kar liya tha ki country ko ek strong leader ki zarurat hai, aur wo leader wahi hoga. Usne apne aapko ek honest aur fair judge bana kar establish kiya—yeh jaante hue ki lawless land me sabse zyada power usi ke paas hoti hai jo disputes settle karta hai.

Lekin jab uska naam har jagah chha gaya, usne samjha ki log uski presence ko granted lene lage hain. Respect kam ho rahi thi. Tab usne absence ki power samjhi. Wo retire ho gaya aur logon ko uski value tab samajh aayi jab wo chala gaya. Result: log uske paas aakar ghuṭne tekne lage aur use king banane ki request ki.

Uske baad usne is law ko pure extreme tak le jaakar implement kiya—ek aise king ban gaye jise koi mil bhi nahi sakta tha. Harodotus ne likha: “Agar log use roz dekhte, to jealousy aur resentment paida hoti. Lekin jab koi nahi dekh sakta, to log use ek alag hi duniya ka insaan samajhne lagte.”

> Ek aadmi ne ek Dervish se pucha, “Main tumhe zyada kyu nahi dekhta?” Dervish ne jawab diya, “Kyun nahi aaye? ye sunna mujhe zyada pyara lagta hai, banisbat iske ke log kahe: Phir aa gaye?”

## KEYS TO POWER

Duniya me har cheez absence aur presence par depend karti hai. Strong presence tumhe attention aur power deti hai—lekin agar tum bar-bar dikhte ho, to tumhari value girti hai. Tum habitual ho jaate ho. Chahe tum kitne bhi unique hone ki koshish karo, log tumhe normal samajhne lagte hain.

Isiliye, sahi waqt par disappear hona ek art hai. Yeh ek "hide-and-seek" ka khel hai.

Love aur seduction me yeh law aur bhi clearly dikhayi deta hai. Jab koi tumhare aas-paas nahi hota, to tumhara imagination unke around ek aura banata hai. Lekin jab tum sab kuch jaan lete ho, imagination ki jagah nahi bachi hoti. Tab wo aadmi ya aurat sirf ek insaan ban jaata hai. Ninon de Lenclos ne likha tha:
"Pyaar kabhi bhook se nahi marta, lekin aksar overeating se marr jaata hai."

Jab tum khud ko "normal" treat karne dete ho, tab tak der ho chuki hoti hai—tum digest kiye ja chuke hote ho. Bachne ka tareeka? Apni presence se logon ko bhooka rakho. Unhe dar do ki agar tum chale gaye, to wo tumhe dobara nahi paa sakenge. Presence aur absence ka pattern banao.

Jab tum mar jaate ho, tab log tumhe respect karte hain. Lekin tumhe marne ka wait nahi karna chahiye. Kuch waqt ke liye completely gayab ho jao, taaki log tumhari kami mehsoos karein. Jab tum wapas aaoge, wo return resurrection jaisa lagega—ek nayi life, nayi value ke saath. Yehi Deioces ne kiya.

Napoleon ne is law ko samjha tha jab usne kaha:
"Agar main theater me roz dikhai doon, to log mujhe dekhna band kar denge."

Aaj ke zamane me jab sab kuch har waqt online dikh raha ho, tab voluntary disappearance aur bhi zyada powerful ban jata hai. J.D. Salinger aur Thomas Pynchon jese writers ne is disappearance ke zariye apne around cult-like mystery build ki.

Economics me bhi yeh law dikhayi deta hai—jo cheez rare hoti hai, uski value instantly badh jaati hai. 17th-century Holland me jab tulip ko rare banaya gaya, to ek single tulip ka price gold se zyada ho gaya. Art dealer Joseph Duveen ne paintings ko scarce banakar unki value sky-high kar di.

> "$50,000 me paintings milna aasaan hai—lekin agar kisi painting ka daam $250,000 banana ho, to uske liye scarcity chahiye." — Joseph Duveen

Image:
Sooraj ko tabhi appreciate kiya ja sakta hai jab wo kuch din chhupa rahe. Baarish ke baad uski craving badhti hai. Lekin agar roz roz dhoop ho, to wo burden ban jaata hai. Isiliye, khud ko kabhi-kabhi chhupao, taaki log tumhari wapas aane ki demand karein.

Apni skills me bhi scarcity lao. Jo tum duniya ko de rahe ho, use rare aur exclusive banao—isse tumhari value turant badhegi. Har leader ke liye ek waqt aata hai jab public usse bore ho jati hai. Agar uss waqt pe gracefully retire kiya jaaye, to lost respect wapas mil sakta hai.

Charles V, Spain ka emperor, Europe aur New World ka ek bahut bada ruler tha. 1557 me jab wo peak power pe tha, tab usne achanak monastery me retire kar liya. Puri Europe stunned thi. Log jo usse pehle hate karte the, ab use saint kehne lage.
Greta Garbo jab 1941 me sirf mid-thirties me hi films se retire hui, tab logon ne uski absence ko admire kiya. Wo apni terms pe gayi thi—uske pehle ki duniya usse bore ho jaaye.

Conclusion:

Jab tum apni presence ko overdo karte ho, to tumhara built aura gir jaata hai. Iss game ko palat do—kam visible bano, inaccessible raho, aur tumhari presence priceless ban jaayegi.

Authority:

"Respect aur esteem paane ke liye absence ka use karo. Agar presence fame ko kam karti hai, to absence usse badhata hai.
Jo insaan jab door ho to sher lage, wo samne aane par ek normal aadmi ban jaata hai.
Talents ko bhi tabhi value milti hai jab wo habitual na ban jayein.
Even genius ko kabhi-kabhi disappear hona padta hai taaki log uski kami mehsoos kar sakein."
— *Baltasar Gracián*, 1601–1658

## Reversal

Ye law tabhi apply hoti hai jab tum ek certain level ki power ya presence build kar chuke ho. Withdrawal ki zarurat tab padti hai jab tum apna impression already jama chuke ho. Agar tum shuru me hi absent ho jaate ho, to log tumhe miss nahi karte—wo bas tumhe bhool jaate hain.

Jab tum duniya ke stage par naya-naya enter kar rahe ho, to sabse pehle apni ek strong image banao—aisi image jo recognizable ho, logon ke dimaag me ghus jaaye, har jagah dikhai de. Jab tak ye level achieve na ho, absence tumhari value badhane ke bajaye tumhari flame bujha degi.

Love aur seduction me bhi yeh rule same hai—absence sirf tab kaam karti hai jab tum apne lover ke chaaro taraf apni presence ka asar chhod chuke ho. Tum unke mind me itne deep base pe set ho jao ki jab tum door ho, to har cheez unhe tumhari yaad dilaye.

Yeh yaad rakho: shuruaat me tumhe “rare” nahi, balki “omnipresent” banna hota hai. Sirf wahi cheez miss ki jaati hai jo kisi ne pehle dekhi, samjhi, aur chaha ho.

# LAW 17

## KEEP OTHERS IN SUSPENDED TERROR: CULTIVATE AN AIR OF UNPREDICTABILITY

### Judgment

Humans habit ke creature hote hain. Unhe dusron ke actions mein familiarity dekhni hoti hai, jisse unhe control ka feel milta hai. Agar tum predictable ho, toh woh tumhe lightly lene lagenge. Tables turn karo: Deliberately unpredictable bano. Jab tumhare actions ka koi clear pattern ya purpose na ho, log confused ho jaate hain. Woh thak jaate hain tumhare moves ko samajhne ki koshish karte hue. Agar ye strategy extreme level tak le jaayi jaye, toh woh intimidated ya terrorized bhi feel kar sakte hain.

### Observance of the Law

May 1972 mein, chess champion Boris Spassky apne rival Bobby Fischer ka wait kar raha tha Reykjavik, Iceland mein. World Championship match scheduled tha, par Fischer time par nahi aaya, aur match hold par chala gaya. Fischer ko prize money ka issue tha, uske distribution ka problem tha, aur match ki location Iceland bhi pasand nahi thi. Kabhi bhi lag sakta tha ki wo back out kar dega.

Spassky ne patience rakhne ki koshish ki. Russian officials ko laga Fischer uski insult kar raha hai, aur unhone Spassky ko walk away karne ko bola, par Spassky chah raha tha ki match ho. Usse pata tha wo Fischer ko hara sakta hai. "Toh ab sab kuch Bobby ke court mein hai," Spassky ne bola. "Agar wo aata hai, toh khelenge. Nahi aata, toh nahi khelenge. Jo banda suicide karne ko ready hai, uske paas initiative hota hai."

Fischer finally Reykjavik aaya, but problems continue hui. Usse hall pasand nahi aaya, lighting kharab lagi, camera ka noise bother kiya, even chairs bhi usse pasand nahi aayi. Ab Soviet Union ne threaten kiya ki wo apna player wapas bula lenge.

Bluff shayad kaam kar gaya: Kaafi weeks ki wait aur frustration ke baad, Fischer ne finally match khelne ke liye agree kar liya. Sab log relieved the, specially Spassky. Par jab official introductions ka din aaya, Fischer late aaya. Match ke first game ke din bhi wo late tha. Agar

usne time se report nahi kiya hota, toh uska pehla game forfeit ho jaata. Log confused the—kya ye mind game hai? Ya Fischer actually dar gaya hai?

5:09 PM par Fischer aaya—exactly ek minute pehle cancellation ke.

Chess ka pehla game crucial hota hai. Normally slow aur strategic hota hai. Par Fischer ne early ek terrible blunder kiya—shayd career ka worst move. Jab Spassky usse crush kar raha tha, Fischer ne almost give up kar diya. Par sabko pata tha ki Fischer kabhi give up nahi karta. Jab checkmate close tha, tab bhi wo last tak fight karta hai.

Phir ekdum se usne ek aisa move kiya jo sabko shock kar gaya. Spassky bhi stunned tha. Lekin game Spassky ne jeet liya. Still, sab confused the—kya Fischer ne jaan-bujh kar game lose kiya? Ya wo psychologically unstable hai?

Game ke baad Fischer aur zyada complain karne laga—room, cameras, chairs sab galat the. Dusre game ke liye wo time par nahi aaya—uska forfeit declare kar diya gaya. Ab wo 2–0 se peeche tha. Chess championship history mein kabhi koi aise comeback nahi kar paya tha. Sabko laga wo mental breakdown se guzra hai.

Par third game mein uski aankhon mein ek fierce expression tha. Spassky clearly disturbed tha. Game mein ek aur blunder jaisa move aaya, par Fischer ka confident attitude Spassky ko confuse kar gaya. Trap ka doubt toh tha, par wo us trap ko samajh nahi paaya. Aur game end hone se pehle Fischer ne usse checkmate kar diya.

Fischer ke unpredictable tactics ne Spassky ka confidence break kar diya tha. Game ke baad Fischer ne cheerfully apne team ko bola: "I'm crushing him with brute force!"

Next games mein Fischer ne aise moves khele jo kisi ne uske style mein pehle nahi dekhe the. Ab Spassky galtiyan karne laga. 6th game ke baad wo ro diya. Ek grandmaster bola, "Ab Spassky ko sochna chahiye ki kya Russia wapas jaana safe hai?"

8th game ke baad, Spassky convinced ho gaya ki Fischer use hypnotize kar raha hai. Usne decide kiya ki ab wo Fischer ki aankhon mein nahi dekhega. Still, wo haar gaya.

14th game ke baad usne apne staff ke saamne bola, "Kisi ne meri mind control karne ki koshish ki hai." Usne doubt kiya ki unka orange juice drugged tha. Ya chemical air mein daale ja rahe the. Last mein usne accuse kiya ki chairs mein kuch tha jo uska mind alter kar raha tha.

KGB alert ho gaya—Spassky Soviet Union ko embarrass kar raha tha! Chairs ko X-ray kiya gaya. Chemist ne kuch bhi unusual nahi mila. Sirf do dead flies ek light fixture mein mile.

Ab Spassky hallucinations ka complain karne laga. Uski mental state break ho gayi thi. 2nd September ko usne resign kar diya. Wo abhi bhi young tha, but us defeat se kabhi recover nahi kar paya.

## Interpretation

Past games mein Fischer kabhi bhi Spassky ke against accha perform nahi kar paaya tha. Spassky mein ek amazing quality thi—wo apne opponent ki strategy ko read kar leta tha aur usi ke against use use karta tha. Wo patient aur adaptable tha, aur uski attacks 7 moves mein nahi, balki 70 moves mein opponent ko defeat karti thi. Har baar wo Fischer ko hara deta tha, kyunki wo zyada door tak sochta tha, aur ek brilliant psychologist tha—kabhi control lose nahi karta tha. Ek master ne bola tha, "Wo best move nahi dhoondhta, wo aisi move dhoondhta hai jo saamne wale insaan ko mentally disturb kare."

Fischer ne finally samjha ki yehi Spassky ki strength thi—wo tumhari predictability pe khelta tha, tumhe tumhari hi game mein hara deta tha. Championship match mein Fischer ne jo kuch bhi kiya, uska main goal yehi tha ki wo initiative le aur Spassky ko off-balance rakhe. Long delays ne clearly Spassky ke mind par impact daala. Lekin sabse powerful tha Fischer ka *deliberate unpredictability*—jaise ki blunders aur strategy ka lack dikhana. Truth ye tha ki wo apna old pattern todne ke liye kuch bhi kar raha tha, chahe uske liye pehla match lose karna ho ya second forfeit karna pade.

Spassky apne calm aur composed nature ke liye famous tha. Par pehli baar uski life mein wo apne opponent ko samajh nahi paaya. Dheere-dheere wo mentally break hone laga, aur end mein insane lagne laga.

Chess life ka ek concentrated essence hota hai:
Pehla, kyunki jeetne ke liye patience aur long-term vision chahiye.
Aur doosra, kyunki game pura patterns pe based hota hai—aise move sequences jo pehle bhi use hue hain aur future mein firse honge. Tumhara opponent tumhare patterns analyze karta hai, aur tumhare future moves ko predict karne ki koshish karta hai. Agar tum use koi predictable base hi nahi dete, toh tumhe ek bada advantage milta hai.

Chahe chess ho ya real life, jab log samajh nahi paate ki tum kya kar rahe ho, wo confused aur anxious ho jaate hain. Wo waiting mode mein chale jaate hain—uncertain, alert, aur fearful.

*"Court life ek serious chess game jaisa hota hai, jahan har move carefully plan karna padta hai. Par kabhi-kabhi unpredictable aur risky move hi best hoti hai."*
– Jean de La Bruyère (1645–1696)

## KEYS TO POWER

Kisi bhi cheez se zyada terrifying hoti hai sudden aur unpredictable cheezein. Jaise earthquake ya tornado—hum kab aayenge, nahi jaante, isliye unka fear double hota hai. Ek baar hone ke baad bhi, hum next ka intezaar anxiety ke saath karte hain. Human behavior ka unpredictable hona bhi same effect create karta hai.

Animals fix pattern mein behave karte hain, isiliye hum unhe easily hunt kar lete hain. Sirf humans ke paas hi yeh power hai ki wo consciously apna behavior change kar sakte hain, improvise kar sakte hain, routine aur habit ko tod sakte hain. Lekin zyada log is power ka use nahi karte. Wo comfort zone mein rehna pasand karte hain—same compulsive actions bar-bar repeat karna, kyunki usme effort nahi lagta. Aur unhe lagta hai ki agar wo kisi ko disturb nahi karenge to shayad unhe bhi shanti milegi.

Samjho: A powerful person jaan bujh ke dusro ko unsettle karta hai, taaki initiative uske control mein rahe. Kabhi-kabhi bina warning ke strike karna padta hai, taaki log tumse darne lagein jab wo least expect karein.

15th-century Italy ke Visconti duke *Filippo Maria* deliberately unpredictable behave karte the. Kabhi kisi courtier ko sudden attention dete, fir usi ko ignore karne lagte. Jab wo banda promotion expect karta, Filippo usse cold ho jaata. Banda confused ho ke court chhod deta, to Filippo usse wapas bula leta. Jab banda apne expectation se peeche hat jaata, Filippo usse criticize karta ki usme ambition hi nahi hai. Is tarah confusion create karke Filippo absolute power mein rehta.

Unke saath deal karne ka sirf ek rule tha: Assume mat karo ki wo kya chahte hain. Guess karne ki koshish mat karo. Sirf surrender karo aur wait karo. Isi uncertainty mein wo rule karte the.

Unpredictability sirf powerful ka weapon nahi hota—agar tum weak ho ya outnumbered ho, tab bhi tum isse use kar sakte ho. Kuch aise unpredictable moves karo jo enemy ko confuse kar de. Wo ya to retreat kar jaayenge ya koi badi mistake karenge.

1862 mein American Civil War ke dauraan, *General Stonewall Jackson* ke paas sirf 4600 soldiers the, lekin unhone repeatedly apne army ko Shenandoah Valley se nikaala, fir wapas le aaye. Unki movements ka koi logic nahi tha. Union generals samajh nahi paaye wo kya kar rahe hain—Richmond defend karne jaa rahe hain ya Washington pe attack? Jackson ke confusing tactics ne Union army ka momentum break kar diya, aur South ne tab tak Richmond reinforce kar diya. Ek possible crushing defeat ek stalemate ban gayi. Jackson ke

words the: “Always mystify, mislead, and surprise the enemy... tabhi chhoti army bhi badi army ko hara sakti hai.”

Yeh law sirf war pe apply nahi hota—everyday life mein bhi. Har koi tumhare actions ke peeche motive dhoondhne ki koshish karta hai, aur tumhari predictability ka faayda uthana chahta hai. Kabhi-kabhi ek totally random move se tum unko defensive mode mein daal sakte ho. Jab wo tumhe samajh nahi paate, wo anxious ho jaate hain, aur tab tum unhe easily intimidate kar sakte ho.

*Pablo Picasso* ne bola tha: “Best calculation is no calculation.” Jab tum ek certain level of fame achieve kar lete ho, log assume karte hain ki tumhare har action ke peeche koi smart reason hoga. Toh unka dimaag hi unko confuse karta hai. Isliye predictable hona stupid hota hai.

Picasso ek baar dealer *Paul Rosenberg* ke saath kaam kar rahe the. Pehle wo usse kaafi paintings dete the, phir bina reason ke rokh diya. Rosenberg 2 din tak confused raha ki kya Picasso kisi aur dealer ke liye reserve kar rahe hain? Picasso to relax tha, Rosenberg tension mein tha. 48 hours ke andar usne zyada price offer kiya, sirf isliye kyunki wo Picasso ka reason samajh nahi paaya.

Unpredictability sirf fear ka weapon nahi hota—agar tum daily life mein apne patterns change karte raho, log tumhare actions ka meaning dhoondhte rahenge. Chahe unka guess galat ho, unka dimaag tum par hi busy rahega. Aur end mein tumhara aura aur respect dono badh jaayega. Sirf wohi log predictable behave karte hain jinke paas power nahi hoti.

Image:
*Cyclone* jaisa effect create karo—jo kab aayega, kis direction se, kis speed se, koi nahi jaanta. Log prepare nahi ho paate, sirf panic karte hain.

Authority:
“Jo ruler truly enlightened hota hai, wo itna mysterious hota hai ki lagta hai jaise wo kahin rehta hi nahi. Uski presence hi itni unclear hoti hai ki uske ministers tak hamesha alert aur trembling mode mein rehte hain.”
— *Han-fei-tzu, 3rd century* B.C.

REVERSAL

Kabhi-kabhi predictability bhi tumhare favor mein kaam karti hai. Jab tum deliberately ek pattern create karte ho jisse log familiar aur comfortable feel karte hain, to unka guard down ho jaata hai. Wo sab kuch tumhare predictable image ke base par plan kar lete hain. Tum ise kaafi smart ways mein use kar sakte ho:

Pehla, ye ek smoke screen create karta hai—ek aisa comfortable front jiske peeche tum apne real deceptive actions chhupa sakte ho.
Dusra, kabhi-kabhi tum us predictable pattern ke totally against jaake koi unexpected move karte ho, jisse saamne wala itna zyada unsettle ho jaata hai ki bina kisi push ke gir jaata hai.

1974 mein *Muhammad Ali* aur *George Foreman* ke beech World Heavyweight Boxing Championship hone wali thi. Sabko pata tha kya hone wala hai: Big George Foreman powerful punches try karega, aur Ali usual apni dancing strategy use karega—ring ke aaspaas ghoomta rahega, Foreman ko thaka dega. Ye Ali ka old predictable style tha, jo wo 10+ years se follow kar raha tha. Is baar lag raha tha Foreman ke paas clear advantage hai: Uska punch itna deadly tha ki Ali ko kabhi na kabhi close aana hi padega.

Lekin Ali, jo master strategist tha, ne kuch aur hi plan kar rakha tha. Fight se pehle press conferences mein Ali ne openly bola ki wo is baar style change karega, aur Foreman ke saath khule ring mein ladhega. Kisi ne bhi is baat ko serious nahi liya, na hi Foreman ne. Sabko laga Ali usual apne comic mood mein hai.

Lekin fight se pehle Ali ke trainer ne ring ke ropes ko loose kar diya—aisa tab hota hai jab boxer close fight plan karta hai. Still, sabne is move ko ek bluff hi maana.

Phir fight ke din shockingly, Ali ne exactly wahi kiya jo usne bola tha. Jab Foreman uske dance karne ka wait kar raha tha, Ali direct uske saamne jaake punches maarne laga. Foreman ka pura strategy break ho gaya. Wo confuse ho gaya, aur Ali ko chase karne ke bajaye usne khud hi blindly punches throw karne shuru kar diye. Ali ne smart counterpunches maare, aur end mein ek right cross punch se Foreman ko knockout kar diya.

Hum sab itne aadat mein hote hain kisi ke behavior ko unke purane pattern ke basis par judge karne ki, ki even jab Ali ne khud strategy change announce ki, fir bhi koi usse seriously nahi le paaya. Foreman ne wahi trap walk-in kar liya, jo usse pehle hi bata diya gaya tha.

Warning:

Unpredictability har situation mein kaam nahi karti—specially jab tum lower ya subordinate position mein ho. Kabhi-kabhi logon ko comfortable aur settled feel karna dena better hota hai, instead of disturbing them. Agar tum overdo karoge, to log tumhari unpredictability ko indecisiveness ya mental instability ka sign samajhne lagenge. Patterns powerful hote hain, aur agar tum unhe todte ho to log genuinely fearful ho jaate hain. Is power ka use hamesha carefully aur smartly karo.

# LAW 18

# DO NOT BUILD FORTRESSES TO PROTECT YOURSELF—ISOLATION IS DANGEROUS

## Judgment

Duniya dangerous hai aur enemies har jagah hain — har kisi ko apne aap ko protect karna padta hai. Ek fortress sabse safe lagta hai. Lekin isolation tumhe un dangers se zyada expose karta hai jinke against tum bachna chahte ho — ye tumhe valuable information se cut off kar deta hai, tum zyada noticeable ho jaate ho aur easy target ban jaate ho. Isse better hai logon ke beech rehna, allies banana, mingle karna. Jab tum crowd ke andar hote ho, toh tumhare enemies tum tak pahuch nahi paate.

## Transgression of the Law

Ch'in Shih Huang Ti, China ka pehla emperor (221–210 B.C.), apne time ka sabse powerful aadmi tha. Uska empire Alexander the Great se bhi bada aur zyada powerful tha. Usne apne aas-paas ke saare kingdoms ko conquer kar liya tha aur unhe ek badi si empire mein unify kar diya tha — jiska naam China rakha gaya.

Lekin apne last years mein, bahut kam log (shayad koi bhi nahi) usse mil paye. Emperor ek magnificent palace mein rehta tha jo Hsien-yang capital mein tha. Us palace mein 270 pavilions the, aur sab secret underground passageways se connected the — jisse emperor bina kisi ko dikhe move kar sakta tha. Har raat wo alag room mein sota tha, aur jo bhi galti se bhi usse dekh leta, use turant maar diya jata tha. Sirf kuch selected log hi uski location jaante the, aur agar unhone kisi ko bataya, toh unka bhi death hota tha.

Emperor itna zyada human contact se dar gaya tha ki jab usse palace ke bahar jana padta tha, toh wo disguise mein travel karta tha. Aise hi ek trip ke dauraan uski sudden death ho gayi. Uska body emperor ke carriage mein capital wapas laya gaya, aur uske peeche ek cart full of salted fish chala gaya — taaki dead body ke smell ko hide kiya ja sake. Kisi ko uski death ka pata nahi chalna chahiye tha. Wo akela mara — na uski wives, na family, na friends, na courtiers uske saath the. Sirf ek minister aur kuch eunuchs hi uske saath the.

## The Masque of the Red Death

“Red Death” ne desh ko puri tarah devastate kar diya tha. Koi bhi pestilence itna fatal aur itna hideous pehle kabhi nahi tha. Blood iska avatar aur seal tha — redness aur horror se bhara hua. Logon ko sharp pain hoti thi, sudden dizziness aata tha, aur phir pores se profuse bleeding shuru ho jaati thi — aur insaan dissolve ho jaata tha... Ye pura process aadhe hour mein complete hota tha.

Lekin Prince Prospero happy, fearless aur intelligent tha. Jab uske kingdom ka aadha population mar gaya, usne apne court ke 1000 healthy aur cheerful friends ko bulaya, aur unke saath milke ek secluded castellated abbey mein chala gaya. Ye ek bada aur magnificent structure tha, jo uske eccentric lekin royal taste ka example tha. Ek strong aur high wall us abbey ko surround karti thi. Gates iron ke the. Jab sab andar chale gaye, toh unhone furnaces aur heavy hammers se bolts ko weld kar diya — taaki andar se koi bhi despair ya madness mein bahar na aa sake. Abbey mein full provisions the. Unhone decide kiya ki wo contagion ka saamna nahi karenge — duniya apna khayal khud rakhe.

In the meantime, sochne ya mourn karne ka koi point nahi tha. Prince ne pleasure ke saare arrangements kar liye the. Buffoons, improvisatori, ballet-dancers, musicians, Beauty, aur wine — sab kuch tha. Aur sab safe tha. Bahar sirf Red Death tha.

5th ya 6th month of seclusion ke end mein, jab Red Death sabse zyada rage kar raha tha, Prince ne ek grand masked ball host kiya. Ye ek luxurious masquerade thi... Aur celebration high speed se chal raha tha — jab midnight ka clock bajne laga...

Shayad us last chime ke baad hi crowd ke kuch logon ne ek masked figure ko notice kiya — jo pehle kisi ne nahi dekha tha... Ye figure tall aur gaunt tha, head to toe grave ke kapdon mein wrapped tha. Uska mask ek stiff corpse ka face lag raha tha — itna real ki close inspection ke baad bhi cheat pakadna mushkil hota.

Lekin sabse disturbing baat ye thi ki us figure ne Red Death ka roop le liya tha. Uska kapda blood se dabbled tha — uska broad brow aur chehra scarlet horror se bhara tha...

Logon ka ek group black room mein us par toot pada — us figure ko pakadne ke liye. Wo figure clock ke shadow mein erect aur motionless khada tha. Jab unhone uske kapdon aur mask ko violently pakda — toh unhe realization hua ki uske andar koi real body nahi thi. Sirf ek empty form tha.

Tab sab samajh gaye — Red Death aagaya hai. Wo raat mein chhupkar, ek thief ki tarah aaya tha.

Aur ek ek karke saare revelers un blood-soaked halls mein girte gaye — har koi despair mein mar gaya. Ebony clock ka tick bhi us last insaan ke saath band ho gaya. Tripods ki lights bhi bujh gayi. Aur fir bas Darkness, Decay, aur Red Death ka unlimited rule reh gaya.

## Interpretation

Shih Huang Ti ne Ch'in ke king ke roop mein apna journey start kiya tha — ek fearless warrior with unlimited ambition. Us time ke writers ne uska description kiya as "waspish nose, slit-like eyes, jackal ki voice, aur tiger ya wolf ka heart." Kabhi kabhi wo merciful hota tha, lekin mostly wo bina kisi guilt ke logon ko maar daalta tha.

Trickery aur violence ke through usne surrounding provinces ko conquer kiya aur China banaya — ek united nation aur culture create kiya. Usne feudal system ko tod diya, aur different royal families ke 120,000 logon ko capital mein shift kara diya — jahan unmein se important courtiers ko Hsien-yang ke massive palace mein rakha gaya. Usne desh ki borders pe banni alag-alag walls ko combine karke Great Wall of China banaya. Laws, written language, aur cartwheels ka size tak standardize kiya.

Lekin is unification ke process mein usne Confucius ki teachings ko ban kar diya — wo philosopher jinke moral life ke ideas Chinese culture mein ek religion jaise ban chuke the. Shih Huang Ti ke order pe Confucius related hazaron books burn kar diye gaye, aur jo bhi unko quote karta, uska beheading hota. Is wajah se uske kai enemies ban gaye, aur wo hamesha afraid rehta — almost paranoid. Executions barte gaye. Ek contemporary writer Han-fei-tzu ne likha, "Ch'in chaar generations se victorious raha hai, lekin hamesha destruction ka dar us par chhaya rehta hai."

Jab emperor apne aap ko palace ke andar aur andar withdraw karta gaya for protection, tab usne gradually apne kingdom par control khona shuru kar diya. Eunuchs aur ministers ne uske bina approval ke political decisions lene shuru kar diye — wo uske against bhi plot karte the. Last tak, wo sirf naam ka emperor ban gaya tha, itna isolated ki logon ko uski death tak ka pata nahi chala. Shayad us ministers ne hi usse poison diya hoga jinhone uski isolation ko encourage kiya.

Ye hota hai isolation ka result: Jab tum ek fortress mein retreat karte ho, tum apne power ke sources se cut off ho jaate ho. Tum apne aas-paas kya ho raha hai wo sunna bandh kar dete ho, aur proportion ka sense bhi kho dete ho. Tum zyada safe hone ke bajaye, unhi cheezon se disconnect ho jaate ho jin par tumhara jeena depend karta hai. Kabhi bhi itne door mat ho jao ki tumhe street ki awaazein bhi na sunayi de — including wo plots jo tumhare khilaaf ho rahe hain.

## Observance of the Law

1660s mein Louis XIV ne Versailles ka palace banwaya apne aur apne court ke liye — aur wo kisi bhi royal palace jaise nahi tha. Ek beehive ki tarah sab kuch king ke around revolve karta tha. Wo nobility ke surrounded rehta tha, jinko unke rank ke according palace ke uske pass apartments mile hue the. King ka bedroom palace ke literal center mein tha — sabki attention ka main focus.

Har morning ek royal ritual hota tha — jise lever kehte the. 8 A.M. par king ka first valet, jo royal bed ke foot par sota tha, king ko jagata. Fir pages door open karte aur wo log enter karte jinka lever mein specific role hota tha. Entry ka order exact hota: pehle king ke illegitimate sons aur grandchildren, fir princes and princesses of blood, fir physician aur surgeon. Uske baad wardrobe ke officers, king ka official reader, aur entertainment in-charge. Fir government officials aate — ascending rank mein. Last mein aate wo log jinko special invite mila hota. Lever ke end tak room mein 100+ royal visitors and attendants hote.

Pura din is tarah structured hota tha ki palace ka har energy king ke through pass hota. Louis constantly courtiers aur officials se surrounded rehta — sab usse advice aur judgment maangte. Zyada cases mein wo bas kehta, "I shall see."

Saint-Simon ne note kiya, "Agar king kisi se baat karta ya usse ek chhoti si comment bhi deta, toh sab log us person ko dekhte. Ye ek prestige hoti thi jiska court mein discussion hota tha." Palace mein privacy ka concept nahi tha — har room ek dusre se connected tha, aur har hallway kisi large room tak jaata jahan nobles gather hote the. Sabki actions interdependent thi, aur kuch bhi unnoticed nahi jaata tha.

Saint-Simon likhte hain, "King sirf high nobility ko nahi, minor nobility ko bhi court mein present hone ka order deta tha. Lever aur coucher, meals, aur garden walks — king har jagah sabko observe karta tha. Agar koi respected noble rarely ya kabhi bhi court mein dikhayi nahi deta, toh king usse ignore kar deta. Agar us noble ne kuch request kiya, toh king kehta, 'I do not know him,' aur uske baad uska decision kabhi change nahi hota."

## Interpretation

Louis XIV power mein aaya ek brutal civil war — *the Fronde* — ke end ke baad. Is war ke main instigators nobility the, jo throne ki badhti power se naraz the. Unhe feudalism ke din yaad aate the, jab lords apne apne fiefdoms ke rulers the, aur king ka un par zyada control nahi hota tha. Nobles ne civil war haar diya, lekin wo ab bhi divided aur resentful the.

Versailles ka construction sirf ek luxury-loving king ka extravagant decision nahi tha — uska ek critical purpose tha: King har cheez aur har insaan par nazar rakh sake. Jo kabhi proud nobility thi, wo ab iss baat par lad rahi thi ki kaun king ko morning mein robe pehnane mein help karega. Wahan privacy ka koi scope nahi tha — isolation ka toh sawaal hi nahi uthta.

Louis XIV ne shuru se hi samajh liya tha ki ek king ka khud ko isolate karna extremely dangerous hota hai. Agar wo absent hota hai, toh conspiracies baarish ke baad ugte mushrooms ki tarah grow karti hain, grudges factions mein badalte hain, aur rebellion itni fast hoti hai ki king reaction bhi nahi de pata.

Is danger ka counter kya tha? Sociability aur openness sirf allow nahi, balki formally organize aur channel ki gayi. Court mein sab kuch ek ritual tha — controlled, visible, and strategically social.

Versailles ke ye conditions Louis ke pure reign — takriban 50 saal — tak chale. Aur us poore time mein, koi ek chhoti si baat bhi king ke notice ke bina nahi hoti thi.

"Solitude is dangerous to reason, without being favorable to virtue...
Yaad rakho — ek akela insaan definitely luxury mein jeeta hai,
shayad superstitious ho jata hai, aur possibly paagal bhi."
— *Dr. Samuel Johnson*, 1709–1784

## Keys to Power

Machiavelli ka kehna hai ki strictly military point of view se ek fortress banana usually ek galti hoti hai. Ye power ke isolation ka symbol ban jaata hai, aur enemies ke liye easy target hota hai. Jo fortress tumhe defend karne ke liye design kiya gaya hai, wahi tumhe help se cut off kar deta hai, aur tumhari flexibility bhi chali jaati hai. Chahe wo kitna bhi strong lage, ek baar tum usme retreat kar jaate ho, sabko pata hota hai tum kahaan ho; aur siege chahe successful ho ya nahi, fortress ek prison ban jaata hai. Small aur closed spaces hone ki wajah se fortress plague aur contagious diseases ke liye bhi highly vulnerable hota hai. Strategically bhi, isolation koi real protection nahi deta — balki aur problems create karta hai.

Humans by nature social beings hain, isliye power bhi social interaction aur circulation pe depend karti hai. Agar tumhe powerful banna hai, toh tumhe centre mein rehna hoga — jaise Louis XIV ne Versailles mein kiya tha. Har activity tumhare around circulate honi chahiye, aur tumhe street ki har activity aur har possible plot ke baare mein pata hona chahiye. Jab log threatened feel karte hain, toh usually wo retreat karte hain, apne aas-paas walls create kar lete hain — ek psychological fortress ke andar chhup jaate hain. Lekin is

process mein wo apne aap ko ek chhoti group pe dependent bana lete hain, aur surroundings ka broader perspective kho dete hain. Unki maneuverability khatam ho jaati hai, wo easy target ban jaate hain, aur unki isolation unhe paranoid bana deti hai. Warfare aur strategy games mein bhi, isolation usually defeat aur death se pehle hoti hai.

Uncertainty aur danger ke time mein, is urge ko resist karo jo tumhe inward pull karta hai. Uske bajaye, apne aap ko zyada accessible banao. Old allies ke paas wapas jao, naye alliances banao, aur apne aap ko naye naye circles mein daalo. Ye centuries se powerful logon ka tested strategy raha hai.

Roman statesman *Cicero* lower nobility se tha — aur power tak pahuchne ka uska only chance yahi tha ki wo un aristocrats ke beech jagah bana le jo city control karte the. Usne brilliant way se ye kaam kiya — har influential person ko identify kiya, unke relationships ko map kiya, sab jagah mingle kiya, sabko jaana, aur itna bada network create kiya ki agar ek jagah enemy hota, toh doosri jagah ally mil jaata.

*French statesman Talleyrand* bhi isi strategy ka master tha. Chahe wo France ke oldest aristocratic families mein se aata ho, usne kabhi streets ka connection nahi chhoda. Paris ke local logon ke beech rehke wo trends aur troubles ko pehle hi predict kar pata tha. Wo even shady criminal types ke saath bhi interact karta tha — unse useful information milti thi. Jab bhi koi political crisis aata — Directory ka end, Napoleon ka fall, ya Louis XVIII ka abdication — Talleyrand har time survive karta, aur kabhi kabhi aur zyada strong ban kar nikalta, kyunki usne kabhi apne aap ko ek closed circle mein lock nahi kiya. Wo hamesha naye power centers ke saath connection banata tha.

Ye law kings, queens, aur un logon ke liye hai jo highest level ke power mein hote hain: Jab tum logon se disconnect hote ho, aur apni security ke liye isolate ho jaate ho — tabhi rebellion paida hota hai. Kabhi mat sochna ki tum itne powerful ho gaye ho ki tum lowest level tak ke logon se bhi cut off ho sakte ho. Jab tum fortress mein retreat karte ho, tum apne plotting subjects ke liye ek clear, stationary target ban jaate ho — jo tumhari isolation ko insult ke roop mein dekhte hain, aur usi ko rebellion ka reason bana dete hain.

Humans itne social hote hain ki jo social skills hume likable banati hain, wo sirf constant exposure aur interaction se develop hoti hain. Jitna zyada tum others ke contact mein hote ho, utna zyada natural aur graceful ban jaate ho. Lekin isolation se awkwardness aati hai, tumhare gestures unnatural lagne lagte hain, aur fir log tumse door rehne lagte hain — jo aur zyada isolation create karta hai.

1545 mein *Duke Cosimo I de' Medici* ne decide kiya ki wo apna naam immortal banayega by commissioning frescoes for San Lorenzo church in Florence. Usne kai great painters mein se *Jacopo da Pontormo* ko choose kiya. Pontormo old ho raha tha, aur is work ko apna legacy

banana chahta tha. Usne sabse pehle chapel ko close kar diya — walls, partitions aur blinds laga ke — taaki koi uska kaam na dekhe, na uska idea steal kare. Uska aim tha Michelangelo se bhi better create karna.

Jab kuch young men curiosity mein chapel mein ghus aaye, usne usse aur bhi seal kar diya. Pontormo ne chapel ke ceiling pe Creation, Adam and Eve, Noah's Ark jaise biblical scenes paint kiye. Middle wall pe Christ ka scene paint kiya — Judgment Day ke time. Usne 11 years is chapel mein almost bina bahar aaye spend kiye — human contact ka fear develop ho gaya tha.

Pontormo ki death uske masterpiece ke complete hone se pehle ho gayi — aur uska koi bhi kaam survive nahi kiya. Renaissance writer *Vasari*, jo uska dost tha, usne frescoes dekhe aur describe kiya ki wo kaisi thi: Kahi bhi proportion nahi tha. Scenes ek dusre se takra rahe the, stories mixed thi, figures random aur overlapping the. Pontormo detail mein itna obsessed ho gaya tha ki usne overall composition ka sense kho diya tha. Vasari ne likha: "Agar main description continue karta, toh shayad main bhi pagal ho jaata, jaise Pontormo 11 saal mein ho gaya tha." Wo kaam jo uski career ka crown banna tha, wahi uska downfall ban gaya.

Pontormo ke frescoes ek visual example the isolation ke mental effects ka: proportion ka loss, detail ka obsession, aur larger picture ka absence. Aisi art communicate nahi karti — sirf isolated aur powerless ban jaati hai. *Shakespeare* duniya ka most famous writer isliye bana kyunki wo masses ke liye likhta tha — stage par perform karta tha — har education aur taste wale log uske work ko access kar sakte the. Jo artists apne aap ko fortress mein band kar lete hain, wo sirf apne chhoti circle ko hi reach karte hain — aur unka art confined reh jaata hai.

Aur finally, kyunki power ek human creation hai, toh wo human contact se hi grow hoti hai. Fortress mentality mein mat faso. Duniya ko ek grand *Versailles* ki tarah dekho — jahan har room connected hai. Tumhe permeable rehna hoga — different circles mein enter karna aur mingle karna aana chahiye. Ye mobility aur social contact tumhe un logon se bachaayega jo tumhare against plot karte hain, kyunki wo secrets tumse chhupa nahi sakenge. Enemies bhi tumhe isolate nahi kar paayenge. Jab tum hamesha move karte ho, mix karte ho, har jagah present hote ho — koi bhi hunter tumpe aim set nahi kar sakta.

Image: Fortress. Jab tum hill ke top par ho, fortress ek hateful authority ka symbol ban jaata hai. Town ke citizens pehle enemy ke aane par tumhe betray kar dete hain. Jab tum cut off ho jaate ho communication aur intelligence se, toh citadel aasani se gir jaata hai.

Authority (Machiavelli):
A good aur wise prince, agar apna character preserve karna chahta hai, toh wo kabhi

fortress nahi banwayega. Usse chahiye ki wo apne subjects ke goodwill pe depend kare, na ki citadels ki strength pe.
— *Niccolò Machiavelli* (1469–1527)

## Reversal

Isolation choose karna almost kabhi bhi sahi ya beneficial nahi hota. Agar tum street mein kya ho raha hai us par ear nahi rakhte, toh apne aap ko protect karna mushkil ho jaata hai. Sirf ek cheez hai jo constant human contact se mushkil hoti hai — *clear thinking*. Society ka pressure to conform aur doosron se continuous proximity tumhare thought process ko confuse kar sakta hai.

Isliye, temporary isolation kabhi-kabhi help karta hai perspective gain karne mein. Kai serious thinkers prison jaise environments mein develop hue hain — jahan unke paas sirf sochne ka time hota tha. *Machiavelli* ne *The Prince* tab likha jab wo exile mein tha, ek farm par — political chaos se door, completely isolated.

Lekin problem ye hai ki aisi isolation se kayi baar distorted aur strange ideas develop ho jaate hain. Tum larger picture dekhne lagte ho, lekin apne khud ke limits aur flaws bhool jaate ho. Aur jitna zyada tum isolated hote ho, utna hi difficult ho jaata hai wapas society mein reintegrate hona — tum without noticing isolation ke quicksand mein aur deep jaate jaate ho.

Agar tumhe genuinely time chahiye sochne ke liye, toh isolation ko *last resort* ke roop mein choose karo — wo bhi sirf chhoti doses mein. Aur hamesha ensure karo ki tumhara society ke andar wapas aane ka raasta open rahe.

# LAW 19

# KNOW WHO YOU'RE DEALING WITH—DO NOT OFFEND THE WRONG PERSON

## Judgment

Duniya mein bahut tarah ke log hote hain, aur tum kabhi ye assume nahi kar sakte ki sab log tumhari strategy pe same reaction denge. Kuch logon ko deceive ya outsmart karoge, toh wo pura life sirf revenge lene mein laga denge. Ye log sheep ki skin mein wolves hote hain. Isliye apne victims aur opponents wisely choose karo — galat insaan ko na hurt karo, na deceive.

## Opponents, Suckers, and Victims: Preliminary Typology

Power ke journey mein tumhare saamne alag-alag types ke log aayenge — opponents, suckers, victims. Real power ka highest art ye hi hai ki tum wolves aur lambs, foxes aur hares, hawks aur vultures mein farq pehchano. Agar ye distinction sahi kiya, toh zyada force ki zarurat nahi padegi. Agar blindly har kisi se deal kiya, toh tumhara life sorrow aur struggle se bhara hoga — agar zinda bach gaye toh.

Yeh rahe 5 sabse dangerous aur difficult types of people — jaise past ke con artists aur power players ne identify kiya hai:

> "Jab samne swordsman ho, toh talwar nikaalo —
> poet ke saamne hi poetry kaam karti hai."
> — *Ch'an Buddhist Classic, via Thunder in the Sky*

## 1. The Arrogant and Proud Man

Ye insaan shayad initially apne pride ko hide kare, lekin andar se extremely sensitive hota hai. Koi bhi slight ya insult, chahe kitna bhi chhota ho, usse extreme violent revenge pe le jaata hai. Tum sochoge, “Bas party mein casually bola tha...” — lekin uske liye wo enough hai. Uski overreaction ke peeche koi rationality nahi hoti. Agar tumhe usme overactive pride dikhe, turant distance lo. Jo tum expect kar rahe ho usse, wo risk worth nahi hai.

### Case: Lope de Aguirre

1548 mein Aguirre ne Indian slaves ke saath silver illegally transport kiya. Pakde jaane pe judge ne use fine ke badle 200 lashes ki punishment di. Aguirre ne request kiya ki mujhe maar do, lekin lash mat do — kyunki “main noble hoon.” Judge ne uski nahi suni. Lashes ke baad, Aguirre ne us judge ko teen saal, chhe cities mein follow kiya — har jagah jaakar. Finally Cuzco mein usse dhoondh ke uske ghar mein ghus ke usse maar diya — aur fir apna chhoda hua hat wapas lene bhi gaya. That’s the kind of pride and revenge this type holds.

### 2. The Hopelessly Insecure Man

Ye banda proud aur arrogant type ka cousin hai, lekin zyada violent nahi hota — aur spot karna mushkil hota hai. Iska ego fragile hota hai. Agar wo insulted feel karta hai, toh hurt andar hi simmer karta hai. Fir wo chhoti chhoti attacks karta rahega jab tak tum notice karo — tab tak kaafi late ho chuka hota hai. Agar tumne galti se is type ko deceive kar diya, toh turant disappear ho jao. Pass rehkar tumhe wo slowly nibble kar ke destroy karega.

### 3. Mr. Suspicion

Ye banda paranoid hota hai — future ka Stalin. Hamesha dusron mein burai hi dekhta hai. Har kisi pe doubt karta hai. Lekin ironically, ye sabse kam dangerous hai — kyunki ye itna suspicious hota hai ki easily manipulate ho jaata hai. Stalin ko bhi bar-bar deceive kiya gaya. Tum uski suspicion ko use karke usko dusron ke against turn kar sakte ho. Lekin agar kabhi tum uske target ban gaye, toh extremely cautious ho jao.

### 4. The Serpent with a Long Memory

Agar ye banda hurt ya deceived hota hai, toh surface pe kuch react nahi karega. Lekin andar hi andar calculation chalu hota hai. Jab position milega, tab wo revenge lega — cold, precise aur shrewd way mein. Isko pehchano uski life ke har area mein planning aur cunning se. Usually cold aur emotionally distant hota hai. Agar tumne is snake ko hurt kiya, toh sirf do options hain — ya toh usse completely crush karo, ya permanently apne life se hata do.

### 5. The Plain, Unassuming, and Often Unintelligent Man

Ye banda innocent aur simple lagta hai — easy target jaise dikhta hai. Lekin deceptively tough hota hai — kyunki isse fool banana mushkil hai. Scam tabhi kaam karta hai jab saamne wale mein imagination aur reward ki desire ho. Ye literal sochta hai — bait hi nahi samajh paata. Tumhara time, energy aur sanity waste karega. Na tumhe hurt karega, na revenge lega — bas tumhara dimaag kharab karega.

Is type ko test karo — ek joke ya story sunao. Agar uska response totally literal ho, toh samajh jao kaun ho tumhare saamne. Aage badhna hai ya nahi, tumhari marzi.

## Transgressions of the Law

### Transgression I

13th century ke early part mein Muhammad, jo Khwarezm ka shah tha, ne kai wars ke baad ek huge empire create kiya tha — West mein Turkey tak aur South mein Afghanistan tak. Uski capital thi Samarkand, aur uske paas ek powerful trained army thi jo kuch hi dinon mein 200,000 soldiers ko mobilize kar sakti thi.

1219 mein Muhammad ko East se ek naye tribal leader ka embassy mila — Genghis Khan ka. Khan ne gifts bheje the, aur propose kiya tha ki wo Silk Route ko Europe tak reopen karna chahta hai, aur peace chahta hai dono empires ke beech.

Muhammad ne Khan ko ek chhota upstart samjha aur uski offer ko ignore kar diya. Khan ne dobara ek caravan bheji — 100 camels with rare Chinese goods. Lekin Samarkand ke paas ke governor Inalchik ne caravan loot liya aur uske leaders ko execute kar diya.

Khan ko laga shayad ye Muhammad ki approval ke bina hua. Isiliye usne ek aur mission bheja, aur governor ko punish karne ko bola. Iss baar Muhammad ne directly ek ambassador ko behead karwa diya aur baaki do ko shaved heads ke saath wapas bhej diya — jo Mongol code ke hisaab se badi insult thi.

Khan ne reply kiya: "Tumne war choose kiya hai. Jo hona hai, hoga. Sirf God hi jaanta hai."

1220 mein Khan ne Inalchik ke province par attack kiya, usse capture kiya aur molten silver uske eyes aur ears mein daal kar usse maar diya.

Agle ek saal mein Khan ne Muhammad ki badi army ke against fast-moving guerrilla-style warfare ki. Uske soldiers horseback pe fast move karte the aur bow-and-arrow se master the. Muhammad confuse ho gaya aur end tak Khan ne Samarkand ko capture kar liya. Muhammad bhaag gaya aur ek saal baad uski death ho gayi. Uska pura empire toot gaya.

Genghis Khan ab Samarkand, Silk Route aur North Asia ka master ban gaya tha.

## Interpretation

Kabhi bhi ye assume mat karo ki saamne wala tumse weak ya kam important hai. Kuch log slow hote hain react karne mein, aur tum unhe underestimate kar lete ho. Lekin agar unka pride ya honor hurt ho gaya, toh wo tumhe aise destroy karenge jaisa kabhi socha bhi nahi hoga.

Agar kisi ka offer reject karna ho, toh politely aur respectfully karo, chahe tumhe wo ridiculous ya childish lage. Insult karne se pehle unhe better samjho — ho sakta hai tum kisi Genghis Khan se deal kar rahe ho.

## The Crow and the Sheep

Ek Crow ek Sheep ke back pe baith gayi. Sheep ne kuch der tak usse uthaya, fir bola, "Agar tumne kisi dog ke saath ye kiya hota toh ab tak wo tumhe kaat chuka hota." Crow boli, "Main sirf weak ko bully karti hoon aur strong ke saamne jhuk jaati hoon. Mujhe pata hai kisko dabana hai aur kisko please karna hai — isi se main zyada din tak survive karti hoon."

## Transgression II

1910s ke end mein America ke top con-artists ne ek con ring banayi thi Denver mein. Winters mein wo South states mein jaake logon ko loot te the.

1920 mein Joe Furey, jo ring ka leader tha, Texas mein tha. Fort Worth mein usne J. Frank Norfleet naam ke ek cattleman ko target banaya. Norfleet ne con mein $45,000 invest kar diye — badle mein usse “millions” diye gaye, jo sirf kuch asli dollars ke around newspaper ki raddi thi.

Normally con victims chup rehte the kyunki sharm ke maare kuch bolte nahi the. Lekin Norfleet alag tha. Usne police ko bola, aur jab help nahi mili, khud hi con gang ke peeche nikal gaya: "Chahe meri life lag jaye, main inhe dhoondh ke jail mein daalunga."

Uski wife ne ranch sambhala jab Norfleet ne travel karna start kiya. Pehle usne ek aur victim dhoonda, dono ne milke ek con artist ko San Francisco mein pakda. Wo jail jaane se pehle suicide kar gaya.

Norfleet ne Montana mein doosra artist pakda, usse rope se baandh kar ghaseet ke jail le gaya. Fir wo England, Canada, Mexico tak gaya Joe Furey aur uske partner Spencer ko dhoondhne. Montreal mein Spencer mil gaya — wo bhaag gaya lekin Norfleet ne usse Salt Lake City mein pakad liya. Spencer ne khud ko police ke hawaale kar diya.

Norfleet ne finally Furey ko Florida mein pakad kar Texas le gaya. Lekin usne yahin nahi roka — wo Denver gaya aur pura con ring tod diya. 5 saal ke andar usne poore group ko jail mein daal diya. Kuch con artists itne dare hue the ki khud hi surrender kar gaye.

Ye mission uske liye financially ruin karne wala tha, uski marriage bhi khatam ho gayi. Lekin wo khush tha — usne apna revenge pura kiya tha.

## Interpretation

Zyada tar log con hone ke baad chup chaap apni galti accept kar lete hain. Wo samajh jaate hain ki easy money ka greed hi unki downfall ka reason bana. Lekin kuch log aise hote hain jo apni galti accept nahi karte. Wo khud ko innocent victim maante hain.

Aise log bahar se toh justice ke liye ladte hue dikhte hain, lekin andar se wo bahut insecure hote hain. Jab unhe fool banaya jaata hai, unka self-doubt activate ho jaata hai, aur wo us embarrassment se bahar nikalne ke liye kuch bhi karne ko ready ho jaate hain.

Norfleet ne apni property girvi rakhi, marriage khatam ki, aur saal bhar cheap hotels mein raha — sirf apna badla lene ke liye. Kya yeh sab worth tha? Uske liye embarrassment se nikalna hi sabse important tha.

Sabke paas insecurities hoti hain. Aur jab kisi ko deceive karna ho, toh unki insecurity pe play karna ek effective trick hoti hai. Lekin power ke world mein sab kuch "degree" pe depend karta hai. Jo log average se zyada insecure hote hain, wo extremely dangerous hote hain.

Agar tum kisi ko fool banana chahte ho, toh pehle unhe achhe se samjho. Kuch log thoda sa mazaak bhi personally le lete hain. Ek small test lo — unpe koi halka joke maaro. Agar wo

laugh karein, toh confident hain. Agar wo hurt ho jaayein, toh insecure. Aise bande se door rehna better hai.

### Transgression III

5th century B.C. mein Ch'ung-erh, jo Ch'in ka prince tha, exile mein reh raha tha. Wo simple life jee raha tha, kabhi kabhi poverty mein bhi. Jab wo state of Cheng se jaa raha tha, tab wahan ke ruler ne uske status ko samjhe bina uske saath badtameezi ki.

Uske minister Shu Chan ne ruler ko warn kiya, "Yeh ek worthy prince hai. Isse achhe se treat karo, shayad future mein yeh tumpe obligation mehsoos kare." Lekin ruler ne ignore kiya aur fir se insult kiya.

Shu Chan ne dubara warn kiya: "Agar aap respect nahi de sakte, toh isse kill kar do, warna future mein yeh problem banega." Lekin ruler ne is warning ko bhi ignore kiya.

Kuch saal baad Ch'ung-erh wapas apne rajya gaya — ab wo powerful ban chuka tha. Usne sab yaad rakha tha — kisne uske saath accha kiya, kisne insult kiya. Usne Cheng ke ruler ko punish kiya: 8 cities ko capture kiya, kingdom destroy kiya, aur ruler ko exile mein bhej diya.

### Interpretation

Kabhi bhi pakka nahi hota ki tum kis insaan se deal kar rahe ho. Aaj wo insignificant lag raha ho, lekin kal powerful ban sakta hai.

Insults hum zindagi mein bahut kuch bhool jaate hain, lekin insult kabhi nahi bhoolte. Cheng ka ruler kaise jaan sakta tha ki Ch'ung-erh ek cunning aur revengeful person hai? Nahi jaan sakta tha — isiliye usse safe khelna chahiye tha.

Agar kisi ko insult karne ka mann bhi ho, toh apne ego ko control karo. Tumhe short-term satisfaction milega, lekin long-term mein wo dangerous sabit ho sakta hai.

### Transgression IV

1920 ka saal American art dealers ke liye bad time tha. Purane rich buyers die kar rahe the, aur naye billionaires market mein nahi aaye the. Situation itni buri thi ki 5 biggest art dealers ne milke ek alliance banaya — jo pehle kabhi nahi hua tha.

Joseph Duveen, jo sabse bada art dealer tha, bhi isme shamil ho gaya. Sabne milkar decide kiya ki Henry Ford ko target karein — America ka sabse ameer aadmi.

Unhone "100 Greatest Paintings in the World" ka ek list banaya — saari unke paas hi thi. Plan ye tha ki Ford ek hi baar mein sab paintings kharid kar duniya ka no. 1 art collector ban jaye.

Unhone ek 3-volume coffee-table style book banayi — beautiful reproductions ke saath scholarly texts. Fir wo personally Ford ke Dearborn home gaye.

Wahan jaake unhe laga ki Ford ka lifestyle bahut simple hai. Wo study mein unse mila. Ford ne book dekhkar khushi dikhayi. Dealers excited ho gaye, imagining millions coming in.

Tabhi Ford ne bola, "Gentlemen, yeh books aur pictures toh kaafi expensive lag rahe hain."
Duveen bola, "Mr. Ford, yeh books aapke liye gift hain. Hum sirf paintings dikhana chahte the."

Ford confuse ho gaya. Bola, "Aap strangers ho. Mujhe nahi lagta ki main itna expensive gift le sakta hoon."
Duveen ne samjhaya ki books mein jo paintings hain, wo bechne ke liye hain.

Tab Ford bola, "Lekin jab in books mein pictures itni beautiful hain, toh main original paintings ka kya karunga?"

## Interpretation

Joseph Duveen usually har ek client ya victim ko pehle se study karta tha — unki weakness, taste, aur personality ko samajhta tha before approaching. Lekin jab usne desperation mein Henry Ford ko bina study kiye target kiya, toh uska yeh one mistake usko mentally aur financially dono level par mehenga pada.

Ford ek simple aur literal-minded aadmi tha, jise fool banana almost impossible tha. Wo un logo ka prototype tha jinke paas imagination hi nahi hoti, jise con karna worth hi nahi hota. Uske baad Duveen ne sirf Mellons aur Morgans jaise crafty, imaginative logon ko hi target kiya — jo uske sophisticated traps mein fas sakte the.

## KEYS TO POWER

Power build karne aur usse conserve karne ke liye sabse important skill hai — logo ko

accurately measure karna, samajhna ki tum kis type ke insaan ke saath deal kar rahe ho. Agar tum blind ho is skill mein, toh na sirf galat logon ko offend karoge, balki galat type ke targets chuno ge, aur jo tumhe praise lagega, wo shayad insult ho.

Kisi bhi move se pehle, apne mark ya opponent ko carefully observe karo. Agar tum aisa nahi karte, toh sirf time waste hoga aur galtiyan badhengi.

Logo ki weaknesses, pride aur insecurity ke spots, aur unki patterns ko samjho. Deal shuru karne se pehle unke har angle ko jaan lo.

Do caution points:
First — instincts pe kabhi depend mat karo. Wo tumhe sabse badi galti karne pe majboor karenge. Instincts vague hote hain. Hamesha concrete knowledge collect karo. Study karo, spy karo — chahe jitna bhi time lage. Long-term mein ye hi fayda dega.

Second — appearances pe kabhi trust mat karo. Jiska heart snake jaisa hota hai, wo apne aapko kindness ke mask mein present karega. Jo bahar se loud aur blustery dikhte hain, wo andar se coward bhi ho sakte hain.

Logo ke khud ke diye huye version pe kabhi bhi bharosa mat karo — wo totally unreliable hote hain.

Image
The Hunter: Wo wolf aur fox ke liye same trap nahi lagata. Wo wahi bait lagata hai jahan prey usse le. Usse apne shikaar ki habits aur hideouts ka pura knowledge hota hai — aur wahi strategy banata hai.

Authority

"Yeh maan lo ki duniya mein koi bhi insaan itna insignificant nahi hai ki wo kabhi tumhare kisi kaam na aa sake. Lekin agar tumne uske saath kabhi contempt show kiya, toh wo kabhi tumhare kaam nahi aayega. Galtiyaan maaf ho sakti hain, lekin contempt kabhi nahi — pride us insult ko hamesha yaad rakhta hai."
— *Lord Chesterfield* (1694–1773)

REVERSAL

Dusron ke baare mein ignorant rehkar tumhara kya faayda ho sakta hai? Agar tum lions aur lambs mein farq nahi kar paaye, toh uska price tumhe dena padega. Is law ka koi reversal nahi hai — isse poori tarah follow karo, aur kisi shortcut ya exception ke peeche mat bhaago.

# LAW 20

# DO NOT COMMIT TO ANYONE

## Judgment

Woh aadmi bewakoof hota hai jo turant kisi side le leta hai. Kisi bhi side ya cause se khud ko bind mat karo—sirf khud ke liye loyal raho. Jab tum apni independence maintain karte ho, tab tum dusron ke upar control rakhte ho—logo ko ek dusre ke against khel sakte ho, aur unhe apne peeche bhaga sakte ho.

## Part I: Kisi ek ke liye commit mat ho, sab tumhare liye try karte rahein

Agar tumne logo ko yeh feel kara diya ki unka tum par kuch haq hai, toh tum unke upar control kho doge. Jab tum kisi ke liye emotionally commit nahi hote, tab wo tumhe jeetne ke liye aur zyada effort karte hain. Thoda door raho, aur tumhe unka attention aur unka frustrated desire dono milta hai. Virgin Queen ki tarah play karo: unko hope do, lekin kabhi poori satisfaction mat do.

## Observance of the Law

1558 me jab Queen Elizabeth I ne England ka throne sambhala, toh sab log chahte the ki wo jaldi shaadi kare. Parliament me discussion hota raha, sab log debate karte the ki wo kisse shaadi kare. Ye maana jaata tha ki ek Queen ko King chahiye hota hai, aur future heirs bhi.

Is beech, England ke sabse eligible bachelors jaise Sir Robert Dudley, Earl of Essex, aur Sir Walter Raleigh uske haath ke liye compete kar rahe the. Elizabeth ne kisi ko mana nahi kiya, lekin kisi ek ko clearly choose bhi nahi kiya. Kabhi kisi ek ko apna favourite hint karti, kabhi kisi aur ko. 1566 me Parliament ne usse request ki ki wo childbearing age ke pehle shaadi kar le. Elizabeth ne na haan kaha na naa, lekin Virgin bani rahi.

Uske suitors ke saath khela gaya yeh delicate game use sexual fantasy ka subject bana deta. Painters ne usse goddess jaise depict kiya, poets ne uski Virginity ko worship kiya. Wo Diana aur dusri goddesses ke roop me dikhayi jaane lagi. Elizabeth flirting karti thi, lekin kabhi bhi unko poora control nahi deti thi.

Pura Europe uske alliance ke liye line me tha—Spain ka King, Sweden ka prince, Austria ka archduke. Sabko politely mana kar diya gaya.

Us time ka biggest political issue tha—Spain ke rule me jo Dutch aur Flemish areas the, unka revolt. England ko decide karna tha ki Spain se alag hokar France ke saath alliance kare. France ke do royal brothers—Duke of Anjou aur Duke of Alençon—eligible the. Elizabeth ne dono ki hopes alive rakhi. Anjou ne Elizabeth ko publicly kiss tak kiya, usse nicknames diye, aur Elizabeth ne bhi pretend kiya ki wo interested hai. End me peace treaty France aur England ke beech sign ho gayi. 1582 me Elizabeth ne courtship end kar diya. Anjou ko politely drop kiya, jise wo personally bilkul pasand nahi karti thi.

Tab tak Elizabeth childbearing age cross kar chuki thi, aur wo apni terms pe zindagi jee saki. Virgin Queen ke roop me wo mar gayi, bina kisi heir ke, lekin uska reign peace aur cultural excellence se bhara tha.

## Interpretation

Elizabeth ne shaadi nahi ki kyunki usne Mary Queen of Scots ki galtiyon se seekha tha. Mary ne ek Catholic Lord Darnley se shaadi ki, jisse Scotland ke Protestants naraz ho gaye aur turmoil shuru ho gaya.

Elizabeth samajh gayi thi ki ek woman ruler ke liye shaadi power ka khatra hai. Shaadi ka matlab hota kisi ek party ya nation se alliance—jiska control Queen ke haath me nahi hota, lekin consequences uske upar aate hain. Plus, husband eventually de facto ruler ban jata hai—aur kayi baar Queen ko hi hataane ki koshish karta hai. Darnley ne Mary ke saath wahi kiya.

Elizabeth ne seekha ki use shaadi avoid karni hai aur war bhi. Usne dono goals achieve kiye by using marriage proposals for diplomacy. Jab tak wo kisi ek suitor ke saath commit nahi karti, tab tak uski power safe thi. Mystery aur desirability ka blend uske control ko banaye rakhta tha.

Ye lifelong flirt-and-withdraw game usne is tarike se khela ki wo desh pe dominate karti rahi. Attention ka center ban kar usne apna independence protect kiya, aur ek worship-worthy figure ban gayi.

"Main beggar aur single rehna pasand karungi, Queen aur married hone ke bajaye."
—Queen Elizabeth I, 1533–1603

## Keys to Power

Power kaafi had tak appearance pe depend karta hai, isliye tumhe un sab tricks ko seekhna hoga jo tumhari image ko enhance karein. Kisi person ya group se commit na karna unhi tricks me se ek hai. Jab tum khud ko thoda hold back karte ho, toh log naraz nahi balki impressed hote hain. Tum powerful lagte ho kyunki tum unse alag aur unreachable ban jaate ho, unlike baaki log jo turant commit kar lete hain.

Ye aura of power time ke saath aur strong hoti hai. Jab tumhara independent reputation grow karta hai, toh log aur attract hote hain—sab chahte hain ki tum unke liye commit karo. Desire ek virus ki tarah hota hai—agar hum dekhte hain ki kisi person ko sab chah rahe hain, toh hum bhi us person ko aur desirable feel karte hain.

Par jaise hi tum commit karte ho, magic khatam ho jaata hai. Tum sab jaise ban jaate ho. Log tumhe commit karwane ke liye har tarah ke manipulative tactics try karenge—gifts, favors, flattery—taaki tum unke under obligation feel karo. Tum attention enjoy karo, interest ko ignite karo, lekin commit mat karo. Agar tumhe chaaho toh gifts accept kar sakte ho, par internally hamesha detached raho. Kabhi bhi khud ko emotionally obligated mat hone do.

Lekin yaad rahe: goal logon ko push karna nahi hai, ya ye dikhana nahi ki tum kabhi commit nahi kar sakte. Virgin Queen ki tarah behave karo—hope do, excitement create karo, lekin limit me. Thoda attention accept karo, but kabhi itna nahi ki tum weak lagne lago.

Greek soldier and statesman **Alcibiades** ne ye tactic perfectly play kiya. 414 B.C. me usne Athenian armada ko lead kiya Sicily ke against. Jab Athens me log uske against ho gaye aur uspar jhooti charges lage, toh wo trial face karne ke bajaye Sparta chala gaya. Jab Syracuse me Athenians defeat ho gaye, toh usne Sparta bhi chhod diya aur Persia chala gaya—even jab Sparta ki power rise ho rahi thi.

Phir kya hua? Athenians aur Spartans dono ne usse apni taraf attract karne ki koshish ki, kyunki uska Persia me influence tha. Persians ne bhi usse favor diya, kyunki wo Athenians aur Spartans dono pe influence rakhta tha. Alcibiades ne sabko promise diya, lekin kisi se bhi commit nahi kiya—and result ye ki wo sab pe power hold karta raha.

Agar tum power aur influence chahte ho, toh Alcibiades tactic follow karo: Competing powers ke beech khud ko rakhna seekho. Ek side ko apni help ka promise do, doosri side naturally tumhe jeetne ki koshish karegi. Dono sides tumhari taraf aayengi, aur tum desirable aur powerful feel karoge. Ye tabhi possible hai jab tum emotionally detached raho, aur har person ko apne rise ka ek pawn samjho. Kisi cause ke loyal naukar mat bano.

1968 ke U.S. Presidential election ke time, **Henry Kissinger** ne Nixon ki team ko call kiya. Pehle wo Nelson Rockefeller ke saath tha, jo Republican nomination jeet nahi paya. Ab Kissinger ne Nixon camp ko offer kiya ki wo Paris me ho rahi Vietnam peace talks ki inside info de sakta hai. Nixon team ne offer accept kiya.

Par usi time Kissinger ne Democratic nominee Hubert Humphrey ko bhi approach kiya, aur usse Nixon ke bare me confidential info share ki. Usne kaha: "Look, I've hated Nixon for years." Truth ye tha ki usse kisi side se actual interest nahi tha—wo bas dono sides se ek powerful position secure karna chahta tha. Aur wahi hua. Nixon jeeta, aur Kissinger ko cabinet post mila.

Even tab bhi Kissinger ne kabhi poora loyalty show nahi ki. Jab 1972 me Nixon re-elected hua, uske kaafi loyal log hata diye gaye, lekin Kissinger survive kar gaya. Watergate ke baad bhi, wo Gerald Ford ke under serve karta raha. Apna thoda distance bana ke rakh kar, usne tough time me thrive kiya.

Jo log ye strategy use karte hain, unhe ek cheez baar-baar dekhne ko milti hai: Jo log jaldi kisi ke support me aa jaate hain, unhe respect nahi milti. Unka support easily mil jaata hai isliye unki value kam hoti hai. Par jo thoda aloof hote hain, unke aas paas log khud aate hain. Unka detached nature hi unki power ban jaata hai.

Jaise **Picasso** ke case me hua. Jab wo duniya ka sabse successful artist ban gaya, toh usne kisi ek dealer ko prefer nahi kiya—even jab sab dealers uske peeche the with best offers. Picasso ne aisa act kiya jaise usse kisi ki zarurat nahi hai. Result? Sab dealers uske peeche crazy ho gaye, aur uske art ki price aur bhi badh gayi.

Same tactic **Kissinger** ne USSR ke saath detente banane ke liye use kiya. Usne Russia ke saath friendly gestures nahi kiye—usne China ko court kiya. USSR ko dar lag gaya ki agar China aur US close ho gaye toh wo isolated ho jayenge. Ye pressure USSR ko table par le aaya.

Ye seduction me bhi kaam karta hai: **Stendhal** kehta hai, agar tum kisi woman ko seduce karna chahte ho, toh pehle uski sister ko court karo.

Aloof raho, log khud tumhare paas aayenge. Tum unke liye ek challenge ban jaoge. Jab tak tum Virgin Queen ki tarah logon ki hopes ko alive rakhte ho, tum attention aur desire ka magnet ban jaoge.

Image:
Virgin Queen — attention, desire aur worship ka center. Kisi ek suitor ko commit nahi karti, sabko apne orbit me rakhti hai—na kabhi unhe pass aane deti hai, na door jaane deti hai.

Authority (Baltasar Gracián, 1601–1658):
Kisi insaan ya cheez se kabhi commit mat ho—varna tum unke slave ban jaoge. Hamesha apne aap ko commitments aur obligations se free rakho—ye sab dusron ke tools hote hain tumhe control karne ke liye.

## PART II: Do Not Commit to Anyone — Stay Above the Fray

Kabhi kisi ke petty conflicts ya personal fights me khud ko involve mat hone do. Aise appear karo jaise tum interested ho aur support kar rahe ho, lekin actual me neutral raho. Let others fight—tum bas side se dekhte raho, wait karo. Jab sab thak jaayenge, tab tumhare liye mauka hoga gain karne ka.

Tum ye bhi kar sakte ho ki logon ke beech thoda conflict intentionally stir karo, phir khud mediator ban jao. Iss process me tumhare paas power aa jaayegi, kyunki tum dono sides ke beech valuable ban jaoge.

## The Kites, The Crows, and The Fox

Kites aur crows ne decide kiya ki forest me jo bhi milega, usko equally divide karenge. Ek din unhone ek fox dekha, jo wounded tha, aur tree ke neeche pada tha.

Crows bole, "Hum iska upper half lenge." Kites bole, "Toh hum lower half lenge." Fox hans ke bola, "Mujhe laga kites zyada superior hain crows se, toh obviously unhe mera upper half milna chahiye—jisme mera head aur brain jaise delicate cheezein hain."

Kites agree ho gaye. Par crows bole, "Nahi, agreement ke hisaab se hume upper half chahiye." Aur dono sides ke beech war ho gaya. Dono taraf se kaafi birds mare gaye, aur kuch hi mushkil se bache.

Fox wahi pada raha kuch din tak, aur dead crows aur kites ko khata raha. Jab wo fully recovered ho gaya, tab waha se aaraam se chala gaya.
Moral: **Weak log hamesha strong logon ke beech ke conflicts ka faayda uthate hain.**

## Observance of the Law

15th century ke end me Italy ke strongest city-states—Venice, Florence, Rome, aur Milan—bar bar aapas me ladte rehte the. Inke upar France aur Spain jaise nations mandra rahe the, tayar the har weakness ka faayda uthane ke liye.

Is beech me chhota sa state **Mantua** tha, jise young Duke **Gianfrancesco Gonzaga** rule karta tha. Mantua strategically kaafi important tha, aur lag raha tha ki koi bhi badi power use kha jayegi. Gonzaga ek skilled warrior tha, aur jo bhi usse zyada pay karta, usi ke liye ladta.

1490 me usne **Isabella d'Este** se shaadi ki—Ferrara ke ruler ki daughter. Gonzaga mostly battles me busy rehta tha, toh ruling ka kaam Isabella ke haath me aaya.

Isabella ka pehla real test 1498 me aaya, jab **King Louis XII of France** ne Milan pe attack plan kiya. Italian states, jaise hamesha, selfish motives se react kiye. Pope Alexander VI ne bola wo interfere nahi karega, aur Venice ne bhi Milan ki help karne se mana kar diya—in return unhe laga French unhe Mantua de denge.

**Lodovico Sforza**, Milan ka ruler, akela reh gaya. Usne apni close friend (aur rumored lover) Isabella se help maangi, taaki Gonzaga uski aid kare. Isabella ne try kiya, but Gonzaga ne mana kar diya—usko laga Milan ka case hopeless hai.

1499 me Louis ne Milan ko aasani se jeet liya.

Isabella ab ek tough situation me thi: Agar wo Lodovico ke saath loyal rehti, toh France uske against chala aata. Aur agar wo France ke saath jaati, toh baaki Italy ke enemies ban jaate. Agar Venice ya Rome ke paas jaati, toh wo Mantua ko hi le lete under the name of "help."

Toh Isabella ne choose kiya Louis se dosti karna—gifts, witty letters, aur charm ke saath.

1500 me Louis ne Milan me ek grand party rakhi—Leonardo da Vinci ne ek mechanical lion banaya tha jo mouth se fresh lilies nikalta tha (French royalty ka symbol). Isabella ne apna most stunning dress pehna, aur Louis ko impress kar diya.

Uski beauty aur charm ke saamne baaki saari ladies ignore ho gayi. Louis itna impress hua ki usne Mantua ki independence protect karne ka promise de diya.

### Quote (Baltasar Gracián, 1601–1658):

“Great ability wale log action lene me slow hote hain, kyunki kisi commitment me ghusna risky hota hai. Ye situations tumhare judgment ko test karti hain. Safe approach ye hai ki aisi commitments avoid karo, kyunki ek commitment doosri aur badi commitment ko janam deti hai, aur tum disaster ke bilkul kareeb pahuch jaate ho.”

Jaise hi ek danger khatam hua, ek aur aur bhi bada threat south se aaya—**Cesare Borgia** ka. 1500 se Borgia steadily north march kar raha tha, chhoti chhoti kingdoms ko invade karta jaa raha tha, apne father **Pope Alexander** ke naam pe.

Isabella ne Cesare ko perfectly samjha tha—na us pe trust kiya ja sakta tha, na usse offend kiya ja sakta tha. Uske saath balance banake chalna tha.

Isabella ne usko gifts bhejna start kiya—falcons, dogs, perfumes, aur dozens of masks (jo wo Rome ki streets me pehenta tha). Flattering messages bheje (ye messengers spies bhi the). Ek baar Cesare ne poocha ki kya wo apne troops Mantua me rakh sakta hai—Isabella ne politely mana kar diya, kyunki wo jaanti thi ki agar once andar aaye, toh kabhi nahi jaayenge.

Isabella ne sirf Cesare ko charm hi nahi kiya, usne apne aas paas ke logon ko warn bhi kiya tha ki koi harsh word uske against na kahe—uske spies har jagah the, aur wo kisi bhi choti si baat pe invasion kar sakta tha. Jab Isabella ka ek child hua, usne Cesare ko godfather banaya. Usne apne family aur Cesare ke beech shaadi ka proposal tak hint kiya. Aur ye sab kaam kar gaya—Cesare ne har jagah war kiya, par **Mantua ko chhod diya**.

1503 me Cesare ke father ki death ke baad, kuch years later new pope **Julius II** ne France ke troops ko Italy se bhagane ke liye war start kiya.

**Isabella ke brother Alfonso**, jo Ferrara ka ruler tha, ne French side liya. Toh ab pope ek taraf tha, aur French + Isabella ke brother doosri taraf. Isabella kisi ek side se bhi conflict nahi lena chahti thi, lekin offend karna bhi dangerous tha.

Phir se usne apna expert double-game khela:
Usne apne husband Gonzaga ko pope ke liye fight karne bheja—but softly. Saath hi French troops ko secretly **Mantua se pass karne diya**, taaki wo Ferrara help kar sake. Publicly wo French invasion pe protest kar rahi thi, privately unhe secret info de rahi thi.

Pope ko convince karne ke liye usne French troops ko **pretend** karaya ki wo Mantua loot rahe hain. Ye bhi kaam kar gaya—Pope ne Mantua ko again chhod diya.

1513 me, Pope ne Ferrara ko jeet liya, French troops wapas chale gaye, aur kuch mahine baad Pope khud thak kar mar gaya. Par Italy me wahi cycle phir repeat hone laga—battles, alliances, betrayals.

Isabella ke rule ke dauraan Italy me bahut kuch badla:
Popes aaye aur gaye, Cesare Borgia rise and fall hua, Venice ne apna empire lose kiya, Milan invade hua, Florence decline me gaya, Rome ko Emperor Charles V ne sack kiya—lekin **Mantua safe aur prosperous raha**.

Mantua ka court Italy me envy ka center ban gaya. Uski wealth aur sovereignty intact rahi, aur Isabella ki death (1539) ke baad bhi ek century tak survive kiya.

## The Eagle and the Sow

Ek eagle ne tree pe nest banaya, aur usme eaglets the. Ek sow (wild pig) ne apne piglets ke saath usi tree ke neeche ghar bana liya.

Dono apne apne bacchon ke liye food laate the—eagle upar se prey laati thi, aur sow jungle me root karke khana laati thi.

Ek din ek grimalkin (billi) ne plan banaya ki dono ke bacchon ko khatam kar de. Usne eagle se bola:
"Beware sow se—wo tree ke roots khod rahi hai, wo tree ko gira degi."

Phir wo sow ke paas gayi aur bola:
"Tere neighbor eagle ne bola ki jaise hi tu niklegi, wo tere bacchon me se kisi ko le jaayegi."

Dono dar ke maare ghar chodke nahi nikle. Bacche bhook se mar gaye. Grimalkin ne sabko kha liya.

## Interpretation

Isabella ne Italy ki politics ko perfectly samjha tha—agar tum kisi bhi ek power ke saath align ho jao, toh tumhaara end sure hai. Powerful tumhe absorb kar lega, weak tumhe exhaust kar dega.

Har naya alliance ek naya enemy laata hai. Fir ek aur war, fir aur forces drag ho jaati hain. Last me tum collapse ho jaate ho.

Isabella ne apni power isi liye safe rakhi—usne kisi bhi king ya duke ke liye loyalty me apna head lose nahi kiya. Na hi conflict ko stop karne ki koshish ki. Actually, ye conflicts uske liye useful the. Jab sab doosre fight kar rahe hote the, tab unke paas strength nahi hoti thi Mantua ko lene ki.

Uski power ka source tha: **sab ke interests me interested dikhna**, but actually kisi se bhi committed na hona.

Jab tum kisi fight me ghuste ho jo tumne choose nahi ki, tum apna control lose kar dete ho. Tum unke tools ban jaate ho.

Apne aap ko control karna seekho. Side na lo. Friendly aur charming raho sab ke saath. Bas door se dekhte raho. Har fight ke baad tumhare opponents weak honge, aur tum strong.

**Ancient Chinese Saying:**
Jab snipe aur mussel ladte hain, toh **fisherman ko faayda hota hai.**

## Keys to Power

Power ke game me successful hone ke liye apne emotions par complete control hona chahiye. Lekin chahe aap khud par kitna bhi control kyun na le aayein, doosre logon ke temperamental behavior par aapka kabhi control nahi ho sakta — aur wahi sabse bada danger hota hai.

Zyada tar log emotions ke whirlpool me jeete hain — har baat par react karte hain, conflicts create karte hain. Jab aap emotionally controlled aur independent hote ho, to ye log disturb ho jaate hain, aur aapko khinch kar apni ladaiyon me le aana chahte hain. Wo chahenge ki aap kisi ek side le lo, ya unka mediator ban jao.

Agar aap unke emotional pressure me aa gaye, to dheere-dheere aapka time aur mental energy unke unnecessary problems me waste hone lagega. Chahe aap kitne bhi compassionate ho, kabhi apne aap ko unke emotional drama me fully involve mat hone do. Is game me aap kabhi jeet nahi sakte — conflicts sirf badhte jaate hain.

Lekin dusri taraf, completely detached rehna bhi galat hoga — log offend ho jaayenge. Isiliye, power ka game properly khelne ke liye, aapko dusre logon ke issues me interested dikhna padega, kabhi-kabhi unki side lena bhi padega. Lekin yeh sab sirf surface level pe hona chahiye.

Aap unhe gifts de sakte ho, sympathetically sun sakte ho, kabhi charm bhi kar sakte ho — lekin andar se neutral raho. Chahe wo friendly kings ho ya dangerous Borgias — sabse emotional distance banake rakho.

Commitment se bacho, aur apni autonomy preserve karo. Tabhi aap initiative le sakte ho, aur decisions khud lete ho — na ki doosron ke pressure me react karte ho.

The Price of...

Ek poor woman market me cheese bech rahi thi. Tabhi ek cat aayi aur ek cheese uthake bhaag gayi. Ek dog ne ye dekha aur cheese chheen ne ki koshish ki. Phir cat aur dog me fight shuru ho gayi — barking, scratching, but koi decision nahi nikla.

Cat ne suggest kiya, "Chalo fox ke paas chalte hain, wo decide karega." Dono maan gaye.

Fox ne unki baat dhyan se suni aur bola, "Main cheese ko equally divide kar deta hoon."

Lekin usne cheese ko lengthwise nahi, width me cut kiya. Dog bola, "Mera part chhota hai!" Fox ne confirm kiya aur cat ke part se ek bite le liya.

Cat ne chillaya, "Ab mera part chhota ho gaya!" Fox ne phir dog ke part se bhi ek bite le liya.

Yeh process itna repeat hua ki fox ne pura cheese khud kha liya — cat aur dog sirf dekhte reh gaye.

Kabhi-kabhi fight avoid karna best weapon hoti hai — especially jab doosre log khud apne aap ko exhaust kar rahe ho. Ancient China me Chin ne Hsing par invade kiya. Nearby ruler Huan help karna chahta tha, but uske advisor ne bola, "Abhi ruk jao. Chin abhi weak nahi hua hai, aur Hsing bhi abhi completely collapse nahi hua. Jab dono thak jaayenge, tab hum dono par haavi ho sakte hain."

Huan ne patience rakha, aur later usne dono kingdoms ko control kiya — bina zyada loss ke.

Aise hi Castruccio Castracani, Lucca ka ruler, Pistoia par control chahta tha. City me already do factions the — Blacks aur Whites — jo ek dusre se hate karte the.

Castruccio ne Blacks ko bola ki wo unki help karega, aur secretly Whites se bhi same promise kiya.

Phir dono factions ke controlled gates se apni alag-alag armies bheji — dono factions ne welcome kiya. Armies city ke beech me mili, dono leaders ko hata diya, aur city par Castruccio ka complete control ho gaya — bina siege ya war ke.

Apni autonomy ko preserve karna aapko options deta hai jab doosre log clash karte hain — aap mediator ban sakte ho, peace broker ban kar apne interests secure kar sakte ho. Aap ek side ko support ka promise de sakte ho, aur doosri side aapko jeetne ke liye aur zyada offer karegi. Ya phir Castruccio ki tarah, dono sides ka supporter ban kar unhe ek dusre ke against play kar sakte ho.

Jab koi conflict start hota hai, to temptation hoti hai ki aap strong side join karo — ya jis side ka fayda visible ho. Lekin ye risky hai. Pehla risk ye hai ki long term me kaun jeetega ye guess karna mushkil hota hai. Aur agar aap strong side ke saath chale bhi jaate ho, to ho sakta hai wo aapko ignore kar dein ya aapka use karke side kar dein jab wo jeet jaayein. Agar aap weak side ke saath ho, to aapka future pehle se hi fixed hai — you'll lose. Lekin agar aap wait karte ho, to aap kabhi nahi haarte.

1830 ki France ki July Revolution ke dauraan, jab 3 din ke riots ke baad bells bajni shuru hui, elderly statesman Talleyrand apne Paris ke window ke paas baitha tha. Usne assistant se kaha, "Ah, the bells! We're winning." Assistant ne poocha, "Who's 'we,' mon prince?" Talleyrand ne signal kiya chup rehne ko aur bola, "Not a word! I'll tell you who we are tomorrow." Usne clearly samjha tha ki jo log jaldi commit kar lete hain, wo apna flexibility kho dete hain. Aur log unhe kam respect dete hain — kyunki kal aap kisi aur cause ke saath bhi ho sakte ho. Fortune kab kis side shift ho jaaye, koi nahi jaanta. Jo ek side se chipak jaata hai, wo time aur patience ka advantage lose kar deta hai. Doosre log chahe kisi group se emotional ho jaayein, lekin aapko apna head cool rakhna hai.

Kuch situations me best yahi hota hai ki aap openly apni independence show karo. Jo log respect earn karna chahte hain, unke liye independent rehna ek aristocratic quality ban jaata hai. George Washington ne isko ache se samjha. Jab sab usse expect kar rahe the ki France ya England ke saath alliance kare, tab bhi usne neutral rehna choose kiya — kyunki wo chahte the ki America ko apni independence ke base pe respect mile. Short-term me treaty help kar sakti thi, lekin long-term me wo chahta tha ki Europe America ko ek equal power ki tarah dekhe.

Always remember: Aapke paas limited energy aur limited time hota hai. Jo time aap dusron ke issues me waste karte ho, wo aapki strength reduce karta hai. Shayad log aapko heartless samjhein, lekin long-term me aapki independence aur self-reliance hi aapko real respect dilaati hai — aur wahi power position jahan se aap khud choose kar sakte ho ki kisko help karna hai.

Image:
Jungle ke andar shrubs ek dusre se chipak jaate hain, thorns me ulajh kar ek tangled mass ban jaata hai. Sirf wahi plant grow karta hai jo distance bana ke rakhta hai aur alag khada hota hai.

Authority (Baltasar Gracian, 1601–1658):
Ladai me involve na hona, us ladai ko jeetne se bhi zyada courageous hota hai. Aur agar already ek interfering fool hai, to khud doosra mat bano.

## Reversal

Agar aap is law ko zyada push karte ho, to ye aapke against jaa sakti hai. Ye game delicately khela jaata hai. Agar aap bahut zyada parties ko ek dusre ke against manipulate karte ho, to wo samajh jaayenge — aur milke aapko hi target bana denge. Agar aap apne courters ko zyada wait karvaate ho, to desire ki jagah distrust develop hoti hai. People will start losing interest.

Kabhi-kabhi ek side ke saath appearance ke liye commitment karna zaruri hota hai — taaki aapki attachment dikh sake. Lekin tab bhi key yahi rahega — apni inner independence maintain rakho. Emotionally involved mat ho. Apne andar hamesha ye unspoken option rakho ki agar situation collapse kare to aap turant nikal sako. Jab aap court kiye ja rahe the tab jo friends bane the, wo aapko next jagah jaane ke liye options denge jab aapko current alliance chhodna pade.

# LAW 21

## PLAY A SUCKER TO CATCH A SUCKER—SEEM DUMBER THAN YOUR MARK

JUDGMENT

Kisi ko bhi ye pasand nahi hota ki wo doosre se zyada stupid feel kare. Isiliye smart strategy ye hai ki apne victims ko smart feel karwao — sirf smart nahi, balki aapse bhi zyada smart. Jab unhe ye lagne lagega ki wo aapse zyada intelligent hain, to wo kabhi aapke hidden motives ko doubt nahi karenge.

Winter 1872 me, U.S. financier Asbury Harpending London me tha jab usse ek cable mili: American West me ek diamond mine discover hui hai. Cable kisi reliable source se aayi thi — William Ralston, jo Bank of California ka owner tha. Fir bhi Harpending ne use ek practical joke samjha, especially kyunki recently South Africa me huge diamond mines mil chuki thi. Gold Rush ke time bhi initially log skeptical the, lekin wo true nikla. Par diamond mine in the West?

Harpending ne cable apne fellow financier Baron Rothschild ko dikhayi (jo uss time duniya ke sabse rich logon me se ek tha), aur bola ki ye joke lagta hai. Rothschild ne calmly bola, “Don’t be too sure. America bahut bada country hai. Wo duniya ko pehle bhi kai surprises de chuka hai, ho sakta hai ab bhi de.” Harpending turant wapas America ke liye ship le kar nikal gaya.

Ek aadmi ke liye uski intellectual ability sabse badi pride hoti hai, kyunki wahi usse animal world me high status deti hai. Ye kaafi risky hota hai openly kisi ko dikhana ki aap usse zyada smart ho — log secretly usse hate karte hain. Agar aap zyada intelligent dikh gaye, to log kabhi usse ignore nahi karte, balki aapko insult karne ka moka dhoondte hain.

Saadi ne Garden of Roses me likha tha: “Foolish log wise logon se milne se zyada bachna chahte hain, jitna wise log foolish se.”
Dusri side pe, stupid dikhna ek real advantage ho sakta hai. Jaise body ko warmth pasand hai, waise hi mind ko apni superiority feel hona pasand hai. Isliye log unhi logon ke saath time spend karna chahte hain jinke saamne wo superior feel kar sakein. Jo intelligent dikh

jaata hai, usse log dislike karne lagte hain. To agar liked rehna hai, to thoda dumb appear karna zyada useful ho sakta hai.

— Arthur Schopenhauer (1788–1860)

Jab Harpending San Francisco pahucha, to mahaul pura Gold Rush days jaisa tha. Philip Arnold aur John Slack — do rough-looking prospectors — ne ye diamond mine discover ki thi. Unhone exact location nahi batayi, bas itna kaha ki wo Wyoming me hai. Kuch hafto pehle, wo ek reputed mining expert ko wahan le gaye the, circular route se, taaki wo location guess na kar sake. Us expert ne khud dekha tha ki diamonds wahan ground se mil rahe the. Wapas San Francisco aake, expert ne gems ko jewelers ko dikhaya, jisme se ek ne unki value $1.5 million estimate ki.

Ab Harpending aur Ralston ne Slack aur Arnold ko kaha ki wo unke saath New York chalein jahan Charles Tiffany personally gems ko verify karega. Lekin prospectors thoda hesitant the — unhe laga ki city ke ye rich log unka scam kar sakte hain. Trust build karne ke liye Ralston ne unhe $100,000 diya aur $300,000 escrow me rakhwaya. Agar deal final ho jati, to unhe $300,000 aur milta. Tab jaake wo maan gaye.

New York me Samuel L. Barlow ke mansion me ek meeting hui jisme General McClellan, General Butler, Horace Greeley, Ralston, Harpending aur Tiffany jaise top log the. Sirf Arnold aur Slack missing the — wo city me sightseeing kar rahe the.

Jab Tiffany ne gems ko genuine declare kiya aur bola ki ye fortune worth hai, to investors excited ho gaye. Rothschild aur aur tycoons ko wire kiya gaya taaki wo bhi invest karein. Lekin ek final test ke liye, investors ne insist kiya ki ek unka chosen expert wapas site par jaye. Slack aur Arnold reluctant the but maan gaye. Aur bola ki wo pehle San Francisco wapas jaayenge. Jo diamonds Tiffany ne dekhe the, wo Harpending ke paas chhod diye gaye.

Kuch hafte baad, America ke best mining expert Louis Janin San Francisco me prospectors se mila. Janin ek hardcore skeptic tha. Harpending aur aur log bhi saath the. Prospectors ne fir se ek complex route follow karaya taaki exact location hidden rahe. Site par pahunchke Janin ne personally dig kiya — anthills hataaye, boulders move kiye, aur emeralds, rubies, sapphires aur diamonds milte gaye. 8 din tak digging chali. Janin fully convinced ho gaya: “100 men aur proper machinery ke saath, main $1 million ke diamonds har 30 din me nikalne ka guarantee deta hoon.”

Wapas jaake Harpending, Ralston aur team ne turant ek $10 million private investor corporation form karna start kiya. Par pehle unhe Slack aur Arnold se rights lena tha. Real value chhupani thi, isliye unhone interest show nahi kiya. Bola, “Shayad Janin galat ho.”

Prospectors angry ho gaye. Fir bola gaya, “Agar tum share rakhoge, to investors tumhe loot lenge. Behtar hoga ki tum abhi ka offered $700,000 le lo.” Prospectors ne ispe agree kiya, mining rights sign kiye aur map de diya.

News tezi se spread hui. Prospectors poore Wyoming me fail gaye. Harpending and team ne investors ke paise use karke equipment kharida, top men hire kiye, aur luxury offices khole.

Par jab pehli baar site par wapas gaye, sach samne aaya: ek bhi real diamond nahi mila. Sab kuch fake tha. Harpending ne anjaane me duniya ke richest logon ko century ke sabse bade scam me phansa diya.

## Interpretation

Arnold aur Slack ne apna bada con isliye successful banaya kyunki unhone fake engineer ya Tiffany ko bribe nahi kiya — saare experts real the. Aur sab honestly believe kar rahe the ki mine genuine hai aur gems valuable hain. Jo un sabko fool banaya, wo sirf Arnold aur Slack khud the. Dono itne naïve, raw, aur village-type lag rahe the ki kisi ne socha bhi nahi ki ye log itna bold scam kar sakte hain. Unhone sirf ek hi law follow kiya — victim se zyada stupid appear hona, jo har con artist ka First Commandment hai.

Con ki logistics kaafi simple thi. Mine “discover” karne se months pehle, Arnold aur Slack Europe gaye aur wahan $12,000 ke real gems kharide (jo unhone apni gold mining days me save kiye the). Fir unhone unhi gems ko mine me daal diya. Jab pehle expert wahan gaya, to wo wahi gems dig karke laya aur San Francisco me dikhaye. Jewelers — including Tiffany — excitement me aake unki value overestimate kar gaye.

Ralston ne jab unhe $100,000 diya aur New York trip ke baad, dono Amsterdam gaye aur sacks bhar ke uncut gems kharid laaye. Doosri baar jab mine salt kiya, to aur bhi zyada jewels milne lage.

Lekin poore scheme ka asli strength tha — Arnold aur Slack ka apna acting game. Jab wo New York gaye aur tycoons ke beech ghoome, to unhone apna desi simple look exaggerate kiya — chhoti pants, tight coat pehne, har cheez pe shocked reaction diya. Sabko laga, in jaise gaon ke log itne cunning businessmen ko kabhi fool nahi bana sakte.

Aur jab Harpending, Ralston, aur even Rothschild ne maan liya ki mine real hai, to jo bhi doubt karta, wo indirectly duniya ke top businessmen ki intelligence pe question kar raha hota.

End me Harpending ka naam barbaad ho gaya, wo kabhi recover nahi kar paya. Rothschild ne lesson seekha, aur future me kisi con me nahi fasa. Slack apne paise le kar vanish ho

gaya. Arnold wapas Kentucky chala gaya — usne legally mining rights beche the. Agar mine diamonds se khali ho gaya, to wo buyers ka issue tha. Arnold ne apne paise se apna farm expand kiya aur apna khud ka bank open kiya.

## KEYS TO POWER

Jab hume lagta hai ki koi humse zyada intelligent hai, to wo feeling almost unbearable hoti hai. Hum usse justify karne ke liye alag excuses banate hain:
"Uske paas sirf book knowledge hai, mere paas real world ka experience hai."
"Uske parents ne uski education ke liye pay kiya, agar mere paas bhi paisa hota..."
"Wo utna smart nahi jitna sochta hai."
"Usse sirf uska chhota field aata hai, baaki sab me to dumb hi hai."

Log apni intelligence ko leke itne sensitive hote hain ki agar aap unka brainpower insult kar do — even unknowingly — to wo aapko kabhi maaf nahi karenge. Lekin agar aap is rule ko apne favour me use karo, to deception ke kai doors open ho jaate hain.

Unhe subtly feel karao ki wo aapse zyada smart hain — ya ye tak ki aap thode dumb ho — to aap unke suspicion ko disarm kar doge. Jab wo apne aap ko superior feel karte hain, to aap unke around freely operate kar sakte ho.

1865 me Prussian councillor Otto von Bismarck chahta tha ki Austria ek treaty sign kare, jo Prussia ke favour me thi aur Austria ke against. Austrian negotiator Count Blome ko quinze naam ka card game pasand tha, aur wo kehta tha ki wo kisi bhi aadmi ka character uske game-play se samajh sakta hai.

Negotiation se ek raat pehle, Bismarck ne Blome ke saath deliberately quinze khela. Usne jaan ke reckless game khela — kaafi talers haar gaya. Bismarck ne likha: “That was the last time I played quinze.” Usne khud ko clumsy, nervous, aur stupid dikhaya.

Blome ne socha Bismarck impulsive aur dumb hai — exactly jo wo expect karta tha from an aggressive man. Jab time aaya treaty sign karne ka, Blome ne document dhyan se nahi padha, bas casually glance kiya — usse laga Bismarck jaisa aadmi cold-blooded calculation kar hi nahi sakta.

Jaise hi treaty sign hui, Bismarck ne uske face pe bola: “Main kabhi soch bhi nahi sakta tha ki ek Austrian diplomat aisa document sign karega!”

Chinese me ek kahawat hai: “Masquerading as a swine to kill the tiger.”
Iska matlab hai: Hunter pig ka disguise pehenta hai, tiger sochta hai ki easy prey aa raha hai. Jab tak tiger realize karta hai, hunter already attack kar chuka hota hai.

Masquerading as a swine un logo par best kaam karta hai jo tiger ki tarah arrogant aur overconfident hote hain. Jitna unhe lagta hai ki wo aapko easily fool bana sakte hain, utna hi asaani se aap unpe haavi ho sakte ho. Ye trick un logon ke liye bhi useful hai jo ambitious hain but hierarchy me neeche hain. Jab aap apne aapko thoda stupid ya harmless dikhate ho, to log aapko dangerous nahi samajhte. Shayad wo aapko promote bhi kar dein, kyunki aap unhe innocent aur obedient lagte ho.

Claudius, Rome ka emperor banne se pehle, aur France ke wo prince jo later Louis XIII bane, dono ne yehi tactic use ki. Jab unpe suspicion tha ki wo throne ke liye dangerous ho sakte hain, tab unhone fool ka role play kiya. Result? Unhe ignore kiya gaya. Aur jab time aaya strike karne ka, to unhone shock de diya.

Sirf intelligence hi nahi, aap taste aur sophistication bhi intentionally low dikhake logon ko comfortable feel kara sakte ho. Jitna wo superior feel karte hain, utna hi unka guard neeche aata hai. Jaise Arnold aur Slack ne kiya — unhone aisa naive image banaya ki sab unpe hase, lekin last me hasa kaun?

To general rule simple hai: Logon ko hamesha ye feel karwao ki wo aapse zyada smart aur sophisticated hain. Wo aapko apne aas paas rakhna pasand karenge, kyunki aap unka ego boost karte ho. Aur jitna zyada time aap unke aas paas rahoge, utna zyada chance milega unhe deceive karne ka.

Image:
*The Opossum.* Jab opossum dead pretend karta hai, wo stupid bhi pretend karta hai. Kaafi predators usse chhod dete hain. Kaun soch sakta hai ki ek nervous, ugly-looking, dumb sa creature itna deceptive ho sakta hai?

Authority:
Stupidity ka use karna seekho: Sabse wise aadmi bhi kabhi kabhi is card ko play karta hai. Kabhi kabhi best wisdom hoti hai pretend karna ki aap kuch nahi jaante. Ye ignorance nahi, balki ek conscious choice hoti hai. Fools ke beech wise hone ka koi faida nahi. Jo aadmi fool ka pose le raha hai, wo fool nahi hota. Sabke saath accept hone ka best tareeka hai — apne aapko sabse dumb animal ki skin me wrap kar do.
– *Baltasar Gracián, 1601–1658*

REVERSAL

Apni real intelligence dikhana aksar backfire karta hai — habit bana lo hamesha usse downplay karne ki. Agar log accidentally jaan bhi le ki aap actually zyada intelligent ho, to wo aapki discretion ki respect karenge, na ki aapke brilliance ki.

Lekin apne career ke beginning me aapko thoda intelligence subtly show karna pad sakta hai — bosses ko feel hona chahiye ki aap competition se better ho. Jaise jaise aap grow karte ho, waisa waisa apne brilliance ko tone down karna start karo.

Ek exception hai — jab aap kisi deception ko intelligence ke mask se cover kar sakte ho. Smartness ke case me bhi, appearance hi sab kuch hai. Agar aap authoritative aur knowledgeable lagte ho, to log aapki baat maan lenge. Ye kabhi kabhi aapko mushkil situation se nikaal sakta hai.

Jaise ek baar art dealer Joseph Duveen New York me ek tycoon ke ghar soiree attend kar raha tha. Us tycoon ne recently ek Dürer painting Duveen se kharidi thi. Wahaan ek young French art critic bhi tha, jo kaafi confident aur knowledgeable lag raha tha.

Tycoon ki beti ne us critic ko wo painting dikhayi. Critic ne dekha aur bola, "I don't think this Dürer is right." Beti turant jaake apne father ko batane gayi. Tycoon disturbed ho gaya aur Duveen se reassurance maangi.

Duveen ne sirf casually laugh kiya aur bola, "Kitna funny hai! Kya aap jaante ho, Europe aur yahan ke kam se kam 20 aur experts bhi is painting ko genuine nahi maante? Ab aapne bhi wahi mistake ki." Uske tone aur confidence ne Frenchman ko intimidate kar diya, aur usne apne comment ke liye maafi maang li.

Duveen jaanta tha ki art market fake paintings se bhara hua hai, aur kaafi baar old masters ke naam pe galat attribution hoti hai. Wo genuine aur fake me difference samajhne ki koshish karta tha, lekin uske liye sabse important hota tha — buyer ko ye believe karwana ki usne asli painting kharidi hai. Aur Duveen ka expert banne ka confident act sabko convince kar deta tha.

Conclusion: Zarurat padne pe professor ka role play karna seekho, lekin kabhi bhi unnecessary uska show-off mat karo.

# LAW 22

# USE THE SURRENDER TACTIC: TRANSFORM WEAKNESS INTO POWER

## Judgment

Jab aap weak ho, to sirf honor ke liye fight mat karo — surrender choose karo. Surrender karne se aapko time milta hai recover karne ka, conqueror ko mentally disturb aur irritate karne ka, aur wait karne ka jab uski power kam hone lage. Usse ladkar jeetne ka satisfaction mat do — pehle hi surrender kar do. Jab aap react nahi karte, balki quietly back step lete ho, to samne wala aur zyada disturbed hota hai. Surrender ko apne power ka tool bana lo.

## Transgression of the Law

Melos ek strategic island tha Mediterranean ke center mein. Classical times mein Athens ne sea aur Greece ke coastal areas pe control bana liya tha, lekin Sparta — jo Peloponnese region mein tha — originally Melos ka colonizer tha. Peloponnesian War ke dauraan, Melians ne Athens ke saath alliance banane se inkaar kar diya aur Sparta ke loyal rahe. 416 B.C. mein, Athenians ne Melos ke against expedition bheja. Lekin direct attack se pehle, unhone ek delegation bheja taaki Melians ko convince kiya ja sake ki wo surrender karke unke ally ban jaayein — warna unhe destruction aur defeat face karna padega.

## The Chestnut and the Fig Tree

Ek aadmi ek fig tree par chadha hua tha. Wo branches ko khinch kar ripe fruits tod raha tha aur unhe muh mein daal kar hard daanto se chaba raha tha. Chestnut tree ne ye dekha aur apni long branches hilakar bola, “Oh Fig! Nature ne tumhe kitna kam protect kiya hai. Mere sweet offspring closely packed hain — pehle unke upar soft wrappers hain, fir unke around hard lekin soft-lined husk, aur phir bhi nature ne sharp spines diye hain taaki human hand unhe easily damage na kar sake.” Fig tree hansne laga, aur phir bola, “Tum jaante ho ki insaan ki jugaad itni clever hai ki wo tumhare fruits bhi cheen lega. Lekin tumhare case mein wo rods aur stones se karega. Jab tumhare fruits gir jaayenge to wo unhe pairon se kuchal dega ya stones se maarega, jisse tumhare offspring apne armor se nikal ke crushed

aur damaged ho jaayenge. Jabki mujhe wo haathon se gently touch karta hai — kabhi bhi tumhari tarah roughly nahi.”

— *Leonardo da Vinci, 1452–1519*

Athenian delegates ne Melians se kaha, “Tum bhi jaante ho ki justice ka standard tabhi apply hota hai jab power equal ho. Reality mein, strong wahi karte hain jo unke paas power hoti hai karne ki, aur weak wahi accept karte hain jo unke paas option hoti hai.” Melians ne jawab diya ki ye toh fair play ki concept ko deny karta hai. Athenians ne kaha, “Fair kya hai aur kya nahi — iska decision hamesha powerful log hi lete hain.” Melians ne argue kiya ki ye authority gods ke paas honi chahiye, mortals ke paas nahi. Athenian delegate ne reply diya, “Humara gods ke baare mein opinion aur humans ka experience ye batata hai ki nature ka ek general law hai — jiska control ho, usse rule karo.”

Melians apni position se hile nahi. Unhone insist kiya ki Sparta unki help karega. Athenians ne counter kiya ki Spartans practical aur conservative log hain, aur wo Melos ki madad nahi karenge kyunki unke paas gain kuch nahi hai, lekin risk bahut hai. Finally Melians ne honor aur brute force ke against resistance ki principle par baat karni shuru ki. Athenians ne unhe warn kiya, “False sense of honor ke chakkar mein mat padho. Honor kai baar aise situations mein destruction lata hai jahan pride logic se bada ho jaata hai. Jab Hellas ki sabse badi city tumhe itne reasonable terms offer kar rahi hai, to uske aage give way karna disgraceful nahi hai.”

Debate khatam ho gayi. Melians ne apne level par discussion kiya, aur decide kiya ki wo Sparta ki madad, gods ki will, aur apne cause ki righteousness par trust karenge. Unhone Athenians ka offer politely decline kar diya.

Kuch dino baad, Athenians ne Melos invade kiya. Melians ne Sparta ke bina bhi bravely fight kiya. Athenians ko city ko surround aur besiege karne mein kai attempts lage, lekin aakhir mein Melians ne surrender kar diya. Athenians ne bilkul time waste nahi kiya — jitne bhi military-age men unhe mile, un sabko maar diya. Women aur children ko slaves bana diya, aur apne logon ko island mein basakar usse repopulate kiya. Sirf kuch hi Melians zinda bache.

## INTERPRETATION

Athenians history ke sabse practical logon mein se ek the, aur unhone Melians ke saamne bhi sabse practical baat rakhi: jab aap weak ho, to ek aisi fight ka koi fayda nahi jo aap haarne wale ho. Weak logon ki madad koi nahi karta — unki help karke dusre sirf apne

aapko danger mein daalte hain. Jab aap weak hote ho, aap akelay hote ho aur aapko situation accept karni padti hai. Fight karne se sirf martyrdom milta hai, aur us process mein kai aise log bhi mar jaate hain jo aapke cause ko believe bhi nahi karte.

Weakness koi crime nahi hai — agar aap seekh jao kaise usse smartly use karna hai, to wo aapki strength ban sakti hai. Agar Melians ne shuruaat mein hi surrender kar diya hota, to wo Athenians ko subtle tareeke se undermine kar sakte the, ya alliance ka kuch fayda uthakar tab nikal jaate jab Athenians khud weak ho jaate — jo ki kuch saalon baad waise hi hua. Time ke saath fortunes badalte hain, aur strong log bhi neeche girte hain. Surrender ek powerful strategy ho sakti hai — enemy ko relaxed banake aapko time milta hai recover karne ka, undermine karne ka, aur revenge lene ka. Kabhi bhi ek unwinnable battle mein sirf honor ke liye apna valuable time waste mat karo.

Voltaire jab London mein exile mein reh rahe the, tab anti-French sentiment peak par tha. Ek din jab wo streets mein walk kar rahe the, unhe ek angry crowd ne gher liya. "Hang him! Hang the Frenchman!" wo chillaye. Voltaire ne calmly jawab diya, "Men of England! Tum mujhe maarna chahte ho kyunki main French hoon. Kya yeh kaafi punishment nahi hai ki main Englishman nahi paida hua?" Log uski smart line sunke impress ho gaye aur usse safely uske lodging tak le gaye.

> "Weak people kabhi give way nahi karte jab unhe karna chahiye."
> — *Cardinal de Retz*, 1613–1679

## OBSERVANCE OF THE LAW

1920s ke around, German writer **Bertolt Brecht** Communist ideology ka supporter ban gaya. Uske plays, poems, aur essays full of revolutionary thought hone lage. Jab Hitler Germany mein power mein aaya, to Brecht aur uske Communist saathiyon ke upar direct threat aa gaya. Brecht ke America mein kaafi dost the — kuch Americans jo uski ideology se agree karte the, aur kuch fellow German intellectuals jo Hitler se bachke bhaag aaye the.

1941 mein Brecht US shift ho gaya aur Los Angeles mein settle hua, jahan usne hope kiya ki wo film industry mein kaam kar sake. Agle kuch saalon mein usne kaafi screenplays likhe jo anti-capitalist the, lekin Hollywood mein usse zyada success nahi mila. 1947 mein, jab war khatam ho gaya, usne Europe lautne ka plan banaya. Lekin isi saal US Congress ki **House Un-American Activities Committee** ne Hollywood mein Communist influence ke against investigation start kiya, aur Brecht ko subpoena bhej diya gaya — exactly ek mahina pehle jab wo US chhodne wala tha.

Brecht ke alawa kai aur writers, producers, aur directors ko bhi bulaya gaya — in sab ko collectively "Hollywood 19" kaha gaya. Unhone milkar decide kiya ki wo committee ke saamne argument karenge, questions ka jawab nahi denge, aur written statements read karenge jisme wo committee ki legality ko challenge karenge. Chahe jail bhi ho jaye, lekin unka goal tha apne cause ke liye public sympathy aur media attention lena.

Lekin **Brecht disagree** karta tha. Usne pucha, "Martyr banne ka kya fayda, agar hum apne plays stage karne aur scripts bechne ka right lose kar dein?" Uska maanna tha ki wo sab committee ke members se zyada smart hain. To kyun unke level tak girna? Kyun na surrender jaisa show karke unhe quietly outsmart kiya jaye? Hollywood 19 ne Brecht ki baat suni, lekin apne plan par hi stick rahe. Brecht ne apna alag raasta chuna.

**30 October** ko committee ne Brecht ko summon kiya. Committee expect kar rahi thi ki wo bhi baaki Hollywood 19 ki tarah argue karega, shout karega, aur refuse karega questions ka jawab dena. Lekin unki surprise ke liye, Brecht calm aur polite tha. Usne suit pehna hua tha (jo wo normally nahi karta tha), cigar smoke kar raha tha (kyunki chairman ko cigars pasand the), aur har sawaal ka respectfully jawab de raha tha.

Baaki logon ke opposite, jab Brecht se pucha gaya ki kya wo Communist Party ka member hai, to usne directly kaha: "Nahi," jo sach bhi tha. Jab ek member ne pucha ki kya usne revolutionary plays likhe hain, to Brecht ne bola, "Maine Hitler ke against kai poems, songs, aur plays likhe hain. Of course unhe revolutionary bola ja sakta hai, kyunki main us sarkar ke khilaaf tha." Is jawab ko kisi ne challenge nahi kiya.

Brecht ka English theek-thaak tha, lekin usne poori testimony mein ek **interpreter** ka use kiya — jisse wo language ke subtle tricks khel saka. Jab committee ne uski poems ki English lines quote karke Communist leanings dikhane ki koshish ki, to Brecht unhe German mein repeat karta, aur interpreter unka soft, neutral version present karta. Ek moment par jab ek member ne uski ek revolutionary poem loudly English mein read ki aur poocha, "Kya aapne ye likha?" To Brecht ne calmly bola, "Nahi, maine ek German poem likhi thi — jo isse kaafi different thi."

Brecht ke evasive aur smart answers committee ko confuse kar rahe the, lekin uski politeness aur respect itna evident tha ki wo uspe gussa bhi nahi ho paaye. Sirf ek ghante baad, committee ne questioning bandh kar di. Chairman ne kaha, "Thank you very much. Aap dusre witnesses ke liye ek achhe example ho." Unhone usse free kar diya, aur hatta ki agar immigration department usse roke, to help karne ka offer bhi diya. Agle din Brecht quietly US chhod gaya — aur kabhi wapas nahi aaya.

## INTERPRETATION

Hollywood 19 ka confrontational approach unhe kaafi sympathy dilane mein successful raha, aur kuch saalon baad public opinion ne unke stand ko appreciate bhi kiya. Lekin saath hi unhe blacklist bhi kiya gaya, aur unke kaafi saal ke profitable career opportunities waste ho gaye. Dusri taraf, **Brecht** ne apna opposition directly express nahi kiya — usne apne beliefs change nahi kiye, na hi apne values compromise kiye. Lekin apni chhoti si testimony ke dauraan usne surrender ka drama karke committee ko confuse kiya — vague responses, riddles mein chhupi jhoothi baatein, aur wordplay ka use karke unka upper hand bana raha.

End result yeh tha ki wo apni revolutionary writing continue kar saka, bina jail ya detention ke, aur usne committee ka indirectly mazaak bhi uda diya apne polite behavior ke zariye.

Important lesson yeh hai: Jab log apni authority ka dikhawa kar rahe hote hain, to surrender tactic unhe easily deceive kar sakta hai. Jab aap externally submission dikhate ho, wo khush ho jaate hain aur unka ego satisfy hota hai. Is se wo relaxed ho jaate hain — aur isi vulnerability ka later counterattack ya indirect ridicule ke liye use kiya ja sakta hai.

Power ko long-term game ki tarah dekho — kabhi martyr banne ke short-lived glory ke liye apna maneuvering ka control sacrifice mat karo.

> "Jab bada raja guzar jaata hai, samajhdar kisan gehra jhukta hai... aur chupchaap fart karta hai."
> — *Ethiopian Proverb*

## KEYS TO POWER

Power ke realm mein zyada tar problems humare khud ke overreaction se aate hain — jab hum unnecessary aggressively respond karte hain apne rivals ke actions pe. Jaise Athenians ne Melians ke case mein kiya. Har kisi ka instinct hota hai ki jab koi push kare, to turant react karein. Lekin next time jab koi aapko provoke kare, to react karne ke bajaye yield karo, bend karo.

Aksar unka behavior neutral ho jaata hai — kyunki wo expect karte hain ki aap force se react karoge, aur jab aap resist nahi karte, to wo confused ho jaate hain. In truth, aap situation control kar rahe hote ho — kyunki surrender aapke larger plan ka hissa hota hai, jahan wo soch lete hain ki unhone aapko hara diya.

Surrender ka essence yeh hai: andar se strong raho, bahar se bend karo. Jab aap unhe react karne ka reason nahi dete, to wo aggressive bhi nahi ho paate. Aur tab aapke paas time hota hai smartly counterattack plan karne ka. Jab intelligent vs brutal ka battle hota hai, surrender tactic supreme weapon ban jaata hai. Lekin yeh self-control maangta hai. Genuine surrender karne wale log freedom lose kar dete hain — lekin yahan aap sirf dikhawa kar rahe ho, jaise ek animal jo dead play karta hai taaki bach sake.

Humne dekha ki surrender fight se behtar ho sakta hai. Aur agar opponent strong hai, to surrender karna run karne se bhi behtar hai. Bhaag jaane se aap temporarily bach jaate ho, lekin enemy aapko kabhi na kabhi pakad lega. Jab aap surrender karte ho, to aap uske pass rahte ho, aur close range se hi strike karne ka mauka bana sakte ho.

Example: King Goujian of Yue
473 B.C. mein China ke King Goujian ne Wu ke ruler ke against Fujiao battle mein buri tarah se defeat face ki. Usne bhaagne ka socha, lekin uske ek adviser ne kaha — surrender karo, aur Wu ke ruler ke servant ban jao. Wahan se aap uski study kar sakte ho aur revenge plan kar sakte ho. Goujian ne apni riches de di aur uske stables mein lowest servant ban gaya. 3 saal tak usne apne conqueror ke samne self-humble kiya. Jab ruler ne uski loyalty pe bharosa kar liya, to usse wapas ghar bhej diya.

Lekin Goujian ne wo 3 saal revenge plan karne mein lagaye. Jab Wu ek drought aur internal conflicts se weak hua, to Goujian ne army raise ki, invade kiya, aur easily jeet gaya. Yeh hoti hai surrender ki real power — time aur flexibility milta hai devastating comeback ke liye. Agar wo bhaag jaata, to yeh chance kabhi nahi milta.

Example: Japan, 1857
Jab 19th century mein foreign trade ne Japan ke independence ko threat kiya, to leaders debate kar rahe the kaise foreigners se nipta jaye. Ek minister, Hotta Masayoshi, ne 1857 mein ek memo likha jisme unhone likha —
"Friendly alliances banao, har jagah trade karo, foreigners ki best practices ko copy karo, apni military aur economy strong banao, aur dheere-dheere unhe influence karo jab tak duniya aapki leadership ko accept na kar le."

Ye ek brilliant application tha Law ka: Enemy ke paas jaake unse seekhna, unki culture mein outwardly blend ho jaana, lekin apni values andar se strong rakhna. Jab wo aapko weak samajhkar precaution nahi lete, tab aap unko quietly overtake kar sakte ho. Ye soft invasion sabse powerful hoti hai — kyunki enemy ko fight karne jaisa kuch dikhai hi nahi deta. Agar Japan ne forcefully resist kiya hota, to shayad unki culture permanently destroy ho jaati.

Surrender se aap apne enemies ka mazaak bhi uda sakte ho — jaise Brecht ne kiya. Milan Kundera ke novel *The Joke* mein, prisoners aur guards ka ek relay race organize hota hai.

Guards chahte the apni superiority dikhana. Prisoners ne jaanbujh ke race slow aur exaggerated banake race ka mazaak uda diya — wo "obediently" participate kiye, lekin itne over-the-top tareeke se ki event hi embarrass ban gaya.

Overobedience se unhone resistance ke bina protest kiya — unhone kuch galat nahi kiya, lekin guards ko stupid bana diya. Agar wo resist karte, to violence mein fass jaate. Lekin surrender ka use karke unhone situation ko quietly flip kar diya.

Power hamesha flux mein hoti hai — jo aaj top pe hain, wo kal neeche jaa sakte hain. Jab aap temporarily weak ho, to surrender tactic aapko uplift karne ka best tool hota hai. Ye aapki ambition ko hide karta hai, patience aur self-control sikhata hai, aur aapko oppressor ke downfall ka exact moment use karne ke liye perfect position mein rakhta hai. Agar aap bhaag jaate ho ya fight karte ho, to long run mein aap nahi jeet sakte. Agar aap surrender karte ho — aap almost hamesha jeet jaate ho.

> Image: Ek Oak Tree.
> Jo oak wind ko resist karta hai, uski branches toot jaati hain — aur end mein trunk bhi.
> Lekin jo oak bend karta hai, wo survive karta hai. Uski roots strong hoti hain, aur trunk solid banta hai.

> "Tumne suna hoga: Aankh ke badle aankh, daant ke badle daant.
> Lekin main tumse kehta hoon: Bure se resist mat karo.
> Jo tumhe right cheek pe maare, uske saamne left cheek bhi kar do.
> Agar koi tumpe case karke tumhara coat le jaaye, to usse apni cloak bhi de do.
> Agar koi tumse 1 mile walk karne ko bole, to tum uske saath 2 mile jao."
> *— Jesus Christ, Matthew 5:38–41*

REVERSAL

Surrender karne ka asli purpose hota hai khud ko bachana — taaki future mein jab mauka mile, aap phir se apna control wapas le sako. Surrender martyr banne se bachne ka tareeka hota hai. Lekin kabhi-kabhi aisa hota hai ki enemy kisi bhi halat mein nahi rukta, aur martyrdom hi eklauta option lagta hai.

Aur haan, agar aap marne ke liye ready ho jaate ho, to ho sakta hai doosre log aapse inspire hoke power le ya movement shuru karein.

Lekin martyrdom — jo surrender ka ulta hai — ek messy aur unclear tactic hai. Ye bhi utna hi violent hota hai jitna ki jiske against wo stand le raha hota hai. Har ek famous martyr ke peeche hazaron aise log hote hain jo na koi religion inspire kar paate hain, na rebellion. To agar martyrdom kabhi-kabhi power deta bhi hai, to wo unpredictable hota hai.

Aur sabse important baat — aap khud us power ko enjoy nahi kar paoge. Upar se, martyrdom mein ek tarah ka ego aur selfishness bhi hoti hai — jaise martyr yeh sochta hai ki uski glory uske followers ke future se bhi zyada important hai.

Jab power temporarily aapse chali jaaye, to is Law ka reversal ignore karna behtar hota hai. **Martyr banne ka shauk chhodo** — waqt ka pendulum dobara aapki taraf aayega, aur aapko zinda rehna chahiye taaki aap us moment ko dekh sako… aur use kar sako.

# LAW 23

# CONCENTRATE YOUR FORCES

## Judgment

Apni energy aur resources ko conserve karo by focusing them at one strong point. Tum zyada gain karoge ek rich mine ko deeply explore karke, rather than surface-level efforts across multiple mines. Intensity hamesha extensity se jeet jaati hai. Jab power source dhoond rahe ho, toh ek key patron dhundo—wo fat cow jo tumhe long-term tak milk de sake.

## Transgression of the Law

6th century B.C. ke early period mein, China ka Wu kingdom ne Middle Kingdom ke northern provinces par war shuru kiya. Wu ek growing power tha, but uske paas Middle Kingdom ki centuries-old history aur culture ka depth nahi tha. Agar king of Wu Middle Kingdom ko defeat karta, toh uski status instantly elevate ho jaati.

War start hua grand style mein aur Wu ko kuch initial victories bhi mili, lekin war jaldi hi stagnant ho gaya. Ek front pe jeet milti, toh doosra vulnerable ho jaata. King ka chief adviser, Wu Tzu-hsiu, ne warn kiya ki south ka barbaric Yueh state ab Wu ke struggles observe kar raha hai aur invade karne ka plan bana raha hai. King ne is warning ko lightly liya—usko laga ek aur badi jeet ke baad Middle Kingdom uska ho jaayega.

## The Goose and the Horse

Ek goose jo common ground par grass pluck kar rahi thi, usse laga ki ek nearby grazing horse usse ignore kar raha hai. Usne horse se kaha, “Main tumse zyada noble hoon, kyunki main ground pe walk bhi kar sakti hoon, air mein fly bhi aur water mein swim bhi. Tum sirf ek element mein hi limited ho.”

Horse ne snort kar reply kiya, “Haan tum teen elements mein exist karti ho, but kisi mein bhi tum outstanding nahi ho. Tumhara flight heavy aur awkward hai—na lark jaise light ho, na swallow jaise fast. Water mein tum swim karti ho, but fish ki tarah live ya feed nahi kar sakti. Ground pe tum waddle karti ho, hissing karti ho, aur log tumhara mazaak udaate hain.

Main sirf ground ke liye bana hoon, but meri body strong, well-shaped aur fast hai. Main ek hi field mein expert hoon, aur admired bhi hoon. Main prefer karunga ki main ek hi element mein rahun aur usme best banun, rather than tumhare jaise sab mein average."

Fables from Boccaccio and Chaucer – Dr. John Aikin (1747–1822)

Year 490 mein, Wu Tzu-hsiu ne apne son ko safe rehne ke liye Ch'i kingdom bhej diya. Ye ek silent protest tha king ke khilaf—usne bataya ki war galat direction mein ja raha hai, aur king ki selfish ambition kingdom ke downfall ka reason ban rahi hai. King ne ise betrayal maana, aur gusse mein aakar Wu Tzu-hsiu ko self-killing ka order diya. Wu Tzu-hsiu ne order follow kiya, lekin before dying, usne bola, "Mere eyes nikaal kar Wu ke gate pe laga dena, taaki main Yueh ki victory dekh sakun."

Jaise Wu Tzu-hsiu ne predict kiya tha, kuch saalon mein Yueh army ne Wu ka gate cross kiya. Jab barbarians palace ke andar ghus gaye, king ko apne minister ke last words yaad aaye—usko laga jaise uske disgrace ko dead minister ke eyes dekh rahe ho. Shame ke maare king ne apne aap ko maar liya—apna face cover karke, taaki next world mein bhi usse apne minister ki reproachful nazar ka samna na karna pade.

## Interpretation

Wu ki kahani un sabhi empires ka classic example hai jo apni limits cross karke destroy ho gaye. Jab success ka nasha aur ambition ka bukhaar chadh jaata hai, toh empire apni natural size se zyada expand kar leta hai—and phir uska collapse inevitable hota hai. Yehi ancient Athens ke saath hua jab usne Sicily par kabza karne ki koshish ki aur pura empire kho diya. Romans ne bhi apni empire kaafi zyada extend kar di, jiske wajah se unki vulnerability badh gayi aur har taraf se invasions hone lage. Useless expansion ne unka system destroy kar diya.

Chinese culture mein Wu ki haalat ek clear warning hai—agar tum apni energy multiple directions mein waste karoge, toh tum long-term danger miss kar doge sirf short-term gain ke chakkar mein. Sun-tzu ne kaha hai: "If you are not in danger, do not fight." Ye almost ek physical law hai—jo cheez apni limit se zyada grow karti hai, woh collapse kar jaati hai. Mind ko goal se distract nahi hona chahiye, na hi success ke chakkar mein proportion ka sense lose karna chahiye. Jo focused, connected aur rooted hota hai, usme power hoti hai. Jo scattered aur spread out hota hai, woh gir jaata hai. Jitna bada bloat karega, utni hi badi uski fall hogi.

## Observance of the Law

Rothschild banking family ne apna journey shuru kiya Frankfurt ke Jewish ghetto se. Wahaan ke strict laws ke kaaran Jews ko isolated rehna padta tha, lekin is isolation ne unhe self-reliant banaya aur unki culture preservation ki intensity badha di. Mayer Amschel Rothschild, jisne sabse pehle wealth accumulate ki by lending money in the late 18th century, perfectly samajhta tha ki concentration aur cohesion mein real power hoti hai.

Sabse pehle usne apne aap ko ek single family—Thurn und Taxis ke princes—ke saath align kiya, aur unka exclusive banker bana. Doosra, usne business kisi outsider ko nahi diya—sirf apne family aur close relatives tak limit rakha. Jitna tight-knit unka group tha, utna hi strong unka control bana. Jab Mayer Amschel ki death hui in 1812, toh usne ek principal heir declare nahi kiya—usne sabhi sons ko empower kiya ki family tradition continue karein aur diffusion ya infiltration se bach sakein.

Johann von Goethe ne kaha tha: "Agar tum apni power dissipate karoge, toh tum weak ho jaoge. Genius log sochte hain ki woh har field mein excel kar sakte hain, lekin har random effort ka regret zaroor hota hai."

Mayer Amschel ke five sons ne decide kiya ki real wealth tabhi milegi jab Europe ke poore financial market pe grip ho—not just one country ya prince. Nathan already London mein tha. 1813 mein James Paris gaya. Amschel Frankfurt mein raha. Salomon Vienna gaya. Aur Karl Naples. Is smart diversification ke bawajood unhone father ka principle follow kiya: cohesion.

Unhone Europe ka fastest courier network banaya, taaki kisi bhi event ka info sabse pehle unko mile. Yeh unka virtual monopoly ban gaya on information. Internal communication Frankfurt Yiddish aur coded language mein hoti thi jo sirf brothers samajh sakte the. Isliye koi outsider chahe jitna bhi try kare, Rothschild system ko infiltrate nahi kar sakta tha.

1824 mein James Rothschild ko shaadi karni thi. Problem yeh tha ki shaadi ka matlab outsider ko family mein lana hota, jo secrets leak kar sakta tha. James ne solution nikala—apne hi bhai Salomon ki daughter se shaadi kar li. Baaki brothers ne bhi isi model ko follow kiya. 2 saal baad Nathan ne apni daughter ko Salomon ke son se shaadi karwa diya. Aage chal ke family ne 18 arranged marriages ki, jisme se 16 apas ke cousins ke beech hui.

Salomon ne kaha, "Hum ek watch mechanism ki tarah hain—har part essential hai." Jaise ek watch ka har gear perfectly coordinated hota hai, waise hi Rothschilds ka business interconnected tha, aur duniya ko sirf final movement dikhayi deta tha. Jab baaki powerful

families economic crash mein toot gayi, Rothschilds ne apni wealth aur power aur zyada expand kar li.

## Interpretation

Rothschilds ne apna empire ek aise time pe banaya jab world rapidly change ho raha tha—Industrial Revolution, French Revolution, aur endless upheavals. Unhone apne deep traditions ko survive kiya aur apne era ke chaos se resist kiya. Yehi unki concentration ki law ka best example hai.

James Rothschild—jo Paris base tha—ne apne life mein multiple political transitions dekhe: Napoleon ki defeat, monarchy ka return, republic ka rise, phir Napoleon III ka rule. Jab French society style aur fashion mein constantly change ho rahi thi, James ne apni family ko anchor kiya jaise ghetto culture unke andar zinda ho. Isi internal unity aur past se rooted mindset ne Rothschilds ko har crisis se upar uthne mein madad ki. Concentration hi unki wealth, power, aur stability ka core tha.

Carl von Clausewitz ne likha:
"The best strategy is to be very strong first in general, then at the decisive point... Concentration is the highest law of strategy

## KEYS TO POWER

Aaj ka world har jagah division se bhara hua hai—countries ke andar, political groups mein, families mein, aur even individual level pe bhi. Har kisi ka mind distracted rehta hai—ek direction mein focus karne se pehle hi thousand directions mein khinch jaata hai. Is modern distraction ka result hai zyada conflict, aur humne ye conflict apni personal life mein bhi absorb kar liya hai.

Iska solution hai ek inner retreat—past ki taraf, aur zyada focused thinking aur action ki taraf. Jaise Schopenhauer ne likha, "Intellect is a magnitude of intensity, not extensity." Napoleon ko pata tha ki enemy ke weakest point pe apni full power concentrate karna hi battlefield pe jeet ka raaz hota hai. Uska willpower aur mind bhi isi principle pe based tha—ek single-minded focus, total concentration, aur distracted logon ke against action lena—aisa arrow hamesha target pe lagta hai aur enemy ko crush karta hai.

Casanova ke according, uski life success ka secret tha ek goal pe poori energy lagana, chahe wo kisi woman ko jeetne ka ho ya jail se escape karne ka. Venice ki ek high-security jail

“leads” se escape karne ke liye usne din-raat ek hi goal pe focus kiya. Jab uska cell change hua aur pura digging waste gaya, tab bhi usne give up nahi kiya. Aakhir usne escape kar liya. Usne likha, “Jab koi aadmi ek kaam karne ka pakka iraada banata hai, aur sirf usi pe pura dhyan deta hai, toh wo succeed karega—chahe kitni bhi difficulties ho.”

Ek single goal pe pura focus karo, us task ko harakar hi chhodo. Power world mein tumhe dusron ki help chahiye hoti hai—usually un logon ki jo tumse zyada powerful hote hain. Jo fool hota hai wo har kisi ke saath thoda-thoda connection banane ki koshish karta hai. Lekin real power tab aati hai jab tum apne aap ko ek single right source of power se jod lete ho.

Scientist Nikola Tesla ne galti ki ki usne socha independence ka matlab hai kisi ek powerful master se door rehna. Usne J. P. Morgan ka rich contract bhi reject kar diya. Result—Tesla ke paas koi ek strong backer nahi tha, hamesha alag-alag logon se favour lena padta tha. Later usne realize kiya ki ye strategy khud ko weak kar deti hai.

Renaissance ke sabhi great artists aur writers ne ye problem face ki thi. Jaise writer Pietro Aretino ne—usne bahut time princes ko please karne mein waste kiya. Phir usne decide kiya ki Charles V ko target karega, aur apne writing skills usi ko dedicate karega. Usse real freedom mili ek single patron se. Michelangelo ko Pope Julius II ke saath ye mila, Galileo ko Medicis se. Jab tum kisi ek powerful source se jud jaate ho, wo source bhi tum par dependent ho jaata hai. Long-term mein master slave pe depend karta hai.

Power hamesha concentrated form mein exist karti hai. Kisi bhi organization mein actual power hamesha ek small group ke paas hoti hai—aur wo hamesha title holders nahi hote. Power ke game mein sirf fool hi blindly har direction mein move karta hai. Smart log pehle dekhte hain ki real control kiske paas hai. Richelieu ne jab French politics mein rise kiya, usne samjha ki Louis XIII kuch decide nahi karta—real power uski mother ke paas thi. Richelieu ne apne aap ko usse jod diya, aur court ke sabhi ranks ko cross karke top pe pahunch gaya.

Ek baar oil mil gaya toh lifetime ke liye power aur wealth guaranteed hai.

Image
*Arrow* – Ek arrow se do target hit nahi kiye jaa sakte. Agar mind distract hoga toh target miss hoga. Mind aur arrow ek ho jaayein tabhi target hit hoga—aur enemy ka heart pierce hoga.

Authority
“Intensity ko extensity se zyada importance do. Perfection quality mein hota hai, quantity mein nahi. Sirf wide interest hone se koi admire nahi karta—lekin intense focus kisi ko hero

bana sakta hai."
– *Baltasar Gracián*

REVERSAL

Hamesha concentrate karna bhi risk ho sakta hai. Kabhi-kabhi dispersed strategy best hoti hai. Mao Tse-tung ne Nationalists ke against lambi war ladhi—multiple fronts pe guerrilla warfare aur ambushes ke through. Jab tum weaker side ho, tab concentration tumhe easy target bana sakta hai. Dispersal strategy tumhe invisible aur unpredictable banati hai.

Ek aur risk hota hai: agar tum sirf ek power source se jude ho aur wo gir jaaye, toh tum bhi gir jaate ho. Jaise Cesare Borgia—uski power uske father Pope Alexander VI se aayi thi. Jaise hi Pope ki death hui (shayad poison se), Cesare bhi powerless ho gaya. Enemies already the, protection chali gayi, aur wo finish ho gaya. Tumhare liye safe ye hai ki multiple patrons ho—agar ek girta hai toh backup available ho. Multiple masters hone se tum unhe ek dusre ke against bhi use kar sakte ho.

Even agar tum ek power source pe focused ho, tab bhi smart bano—hamesha prepare raho ki agar wo master ya patron kal nahi raha, toh tum kya karoge.

Ek aur risk hai single-mindedness ka—tum boring ho jaate ho. Jaise Renaissance painter Paolo Uccello—wo itna obsessed tha perspective ke saath ki uske paintings lifeless lagti thi. On the other hand, Leonardo da Vinci sab kuch explore karta tha—architecture, painting, sculpture, mechanics. Uski diffusion hi uski genius thi. Lekin aise genius rare hote hain. Baaki hum sab ke liye, intensity is the safer path.

# LAW 24

## PLAY THE PERFECT COURTIER

JUDGMENT

Ek perfect courtier us world mein flourish karta hai jahan sab kuch power aur political skill ke around ghoomta hai. Usne indirectness ka art master kiya hota hai—wo apne superiors ko flatter karta hai, unke aage yield karta hai, aur doosron pe power assert karta hai, wo bhi subtle aur graceful tareeke se. Agar tum courtiership ke laws seekh jao aur unhe apply karo, toh tumhare rise ki koi limit nahi hoti.

COURT SOCIETY

Human nature ka ek fact hai ki court society ka structure power ke aas-paas hi banta hai. Pehle zamane mein courts ruler ke aas-paas form hote the. Unka kaam sirf ruler ko entertain karna nahi tha, balki royal hierarchy ko solidify karna bhi hota tha—ruler ke aas-paas nobility ko rakha jaata tha taaki un par nazar bhi bani rahe aur wo control mein bhi rahein. Court power ko har level pe serve karta hai, lekin sabse important role hota hai ruler ko glorify karna—court ek aisa world create karta hai jo sirf us ruler ko please karne ke liye struggle karta hai.

Courtier banna ek dangerous game tha. 19th century ke ek Arab traveler ne Sudan ke Darfur court ka mention kiya jahan courtiers ko wahi karna padta tha jo Sultan karta tha—agar Sultan ko chot lagti thi toh unhe bhi same chot lena padta tha, agar Sultan ghode se girta toh wo bhi girte. Ye mimicry har culture ke courts mein dikhti thi. Sabse risky part tha ruler ko naraz kar dena—ek chhoti si galti ka matlab tha death ya exile.
Successful courtier ko ek tightrope walk karni padti thi—ruler ko please karna, lekin overdo na karna; obedience dikhana, lekin doosron se distinct bhi lagna; lekin itna bhi distinct nahi ki ruler insecure feel kare.

History ke great courtiers ne logon ko manipulate karne ka art master kiya tha. Wo king ko aur kingly feel karwate the; doosron ko apne power se darate the. Wo appearance ke magician hote the, kyunki court mein sab kuch dikhawa hota hai. Great courtiers gracious aur polite hote hain; unka aggression hidden hota hai. Wo words ke master hote

hain—kabhi bhi zarurat se zyada nahi bolte, ek chhoti si compliment ya subtle insult se maximum effect nikal lete hain. Wo pleasure ke magnet hote hain—log unke aas-paas rehna chahte hain kyunki wo please karna jaante hain, lekin kabhi self-respect lose nahi karte.

Great courtiers king ke favorite ban jaate hain, aur is position ke benefits enjoy karte hain. Kabhi-kabhi to wo ruler se bhi zyada powerful ho jaate hain, kyunki wo influence gather karne ke magician hote hain.

Aaj kal kai log court life ko ek past ki outdated cheez samajh kar ignore kar dete hain. Lekin jaise Machiavelli ne kaha, ye sochna ki "heaven, sun, elements, aur humans change ho gaye hain" ek fantasy hai. Aaj bhale hi koi Sun King na ho, lekin aise log zaroor hain jo sochte hain ki duniya unke around ghoomti hai. Royal courts chahe officially khatam ho gaye ho, lekin courts aur courtiers aaj bhi exist karte hain—kyunki power abhi bhi exist karta hai. Aaj ke courtiers ko horse se girne ko nahi kaha jaata, lekin court politics ke laws ab bhi utne hi timeless hain jitne power ke laws.
Isliye, past aur present ke great courtiers se seekhne ke liye ab bhi bohot kuch hai.

## THE TWO DOGS

Barbos ek loyal yard-dog tha jo apne master ki honesty se service karta tha. Ek din wo apni purani friend Joujou ko dekhta hai—wo ek lapdog thi jo ab master ke mansion ke window pe soft cushion pe baithi thi. Barbos emotional ho jaata hai aur window ke neeche se usse pyaar se poochhta hai, "Joujou, yaad hai jab hum dono yard mein bhookhe rehte the? Ab tera life kaisa hai?"

Joujou reply karti hai, "Main apni good fortune ka shukr guzar hoon. Mere master mujhe bohot pyaar karte hain. Main luxury mein rehti hoon, silver plates se khaati hoon, aur agar thak jaaun to soft carpet pe rest karti hoon. Aur tumhara kya haal hai?"

Barbos udaasi se kehta hai, "Main waise hi rehta hoon. Sardi aur bhookh se suffer karta hoon. Raat bhar diwar ke neeche sota hoon, baarish mein bheegta hoon. Agar galti se galat time pe bhauk doon toh mujhe maar padti hai. Tum toh itni chhoti aur weak thi, phir bhi itna pyaar mila—tum aisa kya karti ho?"

Joujou hansi se bolti hai, "Main? Main apne hind legs pe chalti hoon."

THE LAWS OF COURT POLITICS

**Avoid Ostentation.** Kabhi bhi apne baare mein zyada mat bolna, na hi apne actions pe unnecessary attention lena. Jitna zyada apne kaam ka dikhawa karoge, utna hi suspicion aur jealousy badhegi. Apne achievements ko trumpet karte waqt hamesha cautious raho. Apne baare mein kam aur doosron ke baare mein zyada baat karo. Modesty usually zyada effective hoti hai.

**Practice Nonchalance.** Kabhi bhi aisa na lage ki tum bohot hard work kar rahe ho. Tumhara talent naturally flow hona chahiye, jaise effortless ho. Jab bhi koi kaam difficult ho, usse easy dikhana chahiye—log tumhari mehnat nahi dekhna chahte, sirf result dekhte hain. Unhe ye feel hona chahiye ki tum effortlessly genius ho.

**Be Frugal with Flattery.** Ho sakta hai ki tumhare superiors ko flattery pasand ho, lekin excess of anything spoils the effect. Ye tumhare peers mein bhi suspicion create karta hai. Flatter karna seekho, but indirectly—jaise apne contribution ko downplay karke apne master ko better dikhana.

**"Polite rehna smartness hai, rude rehna stupidity."** Unnecessary rudeness se dushman banana waise hi hai jaise apna ghar aag mein jalana. Politeness ek false coin jaisa hota hai, lekin uske use mein kanjoosi karna foolish hota hai. Warmth se jaise wax soft ban jaata hai, waise hi politeness se log flexible aur cooperative ho jaate hain—even agar wo naturally rude ho.

**Arrange to Be Noticed.** Ek paradox hai—tumhe dikhawa nahi karna chahiye, lekin noticeable zaroor banna chahiye. Louis XIV ke court mein jisko king dekh leta tha, wo instantly court hierarchy mein upar chala jaata tha. Agar ruler tumhe notice hi nahi karega toh tumhara rise impossible hai. Apne physical appearance pe dhyan do. Ek subtle, but unique style create karo.

**Alter Your Style and Language According to the Person.** Har kisi ke saath same tareeke se baat karna aur behave karna, especially jab wo tumse upar ho, ek badi galti hai. Jo log tumse neeche hain, unhe wo condescension lagta hai. Jo upar hain, wo offended feel karte hain—even agar wo openly na bolein. Har person ke level ke according apna style aur language adjust karo. Ye jhooth nahi, acting hai—and acting ek skill hai.

Modern courts mein alag-alag cultures hote hain. Har culture ko respect karo. Apne behavior aur judgment ke criteria ko universal mat samjho. Jo adapt nahi kar sakta, wo vulnerable ho jaata hai.

**Never Be the Bearer of Bad News.** Ruler hamesha bad news laane wale ko punish karta hai—even if it's unfair. Tumhe har haal mein ensure karna hai ki bad news kisi aur ke through aaye, tumhare through nahi. Sirf good news le kar jao—ye master ko happy karega.

**Never Affect Friendliness and Intimacy with Your Master.** Ruler friend nahi, subordinate chahta hai. Kabhi bhi casual ya overly friendly mat bano. Ye privilege sirf ruler ka hota hai. Agar wo tumse informal hona chahe, toh be cautiously friendly. Warna hamesha distance maintain karo.

**Never Criticize Those Above You Directly.** Kabhi-kabhi criticism zaruri hota hai, lekin directly kabhi mat karo. Indirect aur polite tareeke se advice do. Ek baar nahi, do-teen baar socho ki kya ye advice kaafi subtle hai ya nahi. Hamesha subtlety aur politeness ke side pe error karo.

**Be Frugal in Asking for Favors.** Master ko request reject karni pade toh wo irritate aur guilty dono feel karta hai. Favors rarely maango. Favor earn karo, jisse ruler khud se tumhe de. Aur sabse important: kabhi kisi aur ke behalf pe favor mat maango—especially kisi friend ke liye.

**Never Joke About Appearance or Taste.** Wit aur humor ek courtier ke liye important qualities hain. Lekin kabhi bhi kisi ke appearance ya taste pe joke mat maaro—especially un logon ke saath jo tumse upar hain. Ye area highly sensitive hota hai. Unke saamne hi nahi, unke peeche bhi aisi joke avoid karo. Varna apni kabar khud khod loge.

**Do Not Be the Court Cynic.** Hamesha doosron ke kaam ki tareef karna seekho. Agar tum constantly apne equals ya juniors ko criticize karte rahoge, toh wo negativity tum pe hi chipak jaayegi—jaise ek grey cloud har jagah tumhare saath chalta ho. Har cynical comment ke saath log andar hi andar irritate hone lagenge. Dusri taraf, agar tum modest admiration dikhate ho, toh usme se tumhari khud ki value nikal kar aati hai. Wonder aur amazement dikhana—aur genuinely dikhana—ek rare aur valuable skill hai.

**Be Self-observant.** Mirror ek magical invention hai—agar ye na hota, toh tum beauty aur decorum ke khilaaf major sins kar baithte. Waise hi tumhe apne actions ka bhi mirror chahiye. Doosre log tumhe kya feel karte hain, wo batate hain—lekin sabse reliable mirror tum khud ho. Apne aap ko dusron ki nazar se dekhna seekho. Kya tum overly obedient lag rahe ho? Kya tum try kar rahe ho impress karne ke liye? Kya tum desperate ya declining lag rahe ho? Apne upar nazar rakhoge toh bohot saare mistakes se bach jaoge.

**Master Your Emotions.** Jaise ek actor play mein emotions control karta hai, waise hi tumhe bhi seekhna padega ki kab smile karni hai, kab cry, aur kab neutral dikhna hai. Apna gussa

ya frustration hide karna aana chahiye. Kabhi kabhi tumhe fake karna padega contentment ya agreement bhi. Apne face ke master bano. Log ise jhooth keh sakte hain, lekin agar tum hamesha honest aur direct banne ki zidd rakhoge, toh log tumhe arrogant bolenge—aur wo bhi galat nahi hoga.

**Fit the Spirit of the Times.** Thoda throwback style kabhi kabhi charming hota hai—but at least 20 saal purana hona chahiye. 10 saal purane fashion pehna clown banne jaisa hai. Tumhara attitude aur mindset current time ke saath sync hona chahiye, chahe tumhe wo pasand aaye ya nahi. Agar tum zyada hi ahead ho time se, toh koi tumhe samjhega hi nahi. Is zone mein zyada standout hona risky hota hai—best hai ki tum at least modern times ko mimic kar pao.

**Be a Source of Pleasure.** Ye rule basic hai—jo cheez unpleasant hoti hai, usse log door bhaagte hain. Jo charming aur delightful hota hai, uski taraf log khud attract ho jaate hain. Tum wo charm bano. Life already full hai stress aur boredom se—agar tum joy ka source ban jao, toh tum indispensable ban jaoge. Sabke paas natural wit ya charm nahi hota, lekin apni irritating qualities control toh kar hi sakte ho.

> *"Jo court life samajhta hai, wo apne gestures, eyes, face sab ka master hota hai. Wo apne enemies ko smile karta hai, irritation control karta hai, passions disguise karta hai, aur apne dil ke against bhi baat aur kaam kar sakta hai."*
> — Jean de La Bruyère, 1645–1696

## SCENES OF COURT LIFE: Exemplary Deeds and Fatal Mistakes

### Scene I

Alexander the Great, jo pure Mediterranean se leke India tak conquer kar chuka tha, uske tutor the great Aristotle. Alexander hamesha philosophy aur apne master ko respect karta tha. Ek baar usne complain kiya ki uski campaigns mein koi aisa nahi hota jiske saath wo philosophical discussion kar sake. Aristotle ne usse suggest kiya ki wo apne ek former student Callisthenes ko saath le jaye.

Callisthenes bohot intelligent tha, lekin courtier ki skills ko lightly leta tha. Usse lagta tha ki sach bolna aur plain baat karna hi real philosophy hai. Use laga ki Alexander jise knowledge pasand hai, usse koi problem nahi hogi agar koi open opinion de. Lekin ek campaign ke dauraan, Callisthenes ne kuch zyada hi truth bol diya, aur Alexander ne usse marwa diya.

Interpretation:

Court mein sach bolna mostly foolish hota hai. Apne master ko criticize karna—even if sach ho—apna hi nukhsan hota hai.

Scene II

China mein Han Dynasty se ek tradition shuru hua jisme “21 Histories” naam ke records likhe jaate the—isme dynasty ka complete record hota tha: battles, census, facts, stats. Har ek history mein ek chapter hota tha “Unusual Events” ke naam se, jisme kuch strange things likhi hoti thi—jaise do-headed sheep, geese flying backward, stars shifting jagah.

Earthquake jaise events verify ho sakte the, lekin ye strange things clearly deliberately likhi jaati thi—aur wo bhi ek pattern mein. Iska matlab kya tha?

Chinese emperors ko sirf ruler nahi, ek natural cosmic force maana jaata tha. Unka role divine tha, aur unhe criticize karna divine order ko criticize karne jaisa hota. Toh koi minister ya courtier directly warning nahi de sakta tha. Toh instead, ye log “unusual phenomena” likh ke signal dete the—ki kuch galat ho raha hai. Jab emperor aise backward geese ya unusual stars padhta tha, usse feel hota tha ki universe unbalance ho raha hai—and maybe wo apne decisions rethink karta.

Interpretation

Chinese courtiers ke liye emperor ko advice dena ek life-or-death situation tha. Hazaron log is chakkar me mar chuke the. Agar tumhara criticism direct hota, toh jaan jaa sakti thi; aur agar zyada indirect hota, toh wo suna hi nahi jaata. Unhone iska solution nikala—chronicles. Koi ek insaan criticize nahi kar raha, advice impersonally present ki ja rahi thi, lekin message emperor tak pohoch raha tha, bina kisi ke gale padhe.

Aaj ke zamane ka master chahe divine center na ho, lekin usse lagta ab bhi sab kuch uske around ghoomta hai. Jab tum usse criticize karte ho, wo criticism nahi dekhta—sirf tumhe dekhta hai. Isliye, Chinese courtiers ki tarah, tumhe bhi apne aap ko warning ke peeche chhupa lena hoga. Direct mat jao. Symbols, stories, aur indirect methods ka use karo—taaki warning samajh aaye, par blame tum par na aaye.

## Scene III

France ka young architect Jules Mansart jab apne career ki shuruaat kar raha tha, tab wo King Louis XIV ke liye Versailles ke chhote design ka kaam karta tha. Har baar wo apne plans bana kar king ke saamne pesh karta—jo bilkul king ke instructions ke mutabiq hote.

Lekin courtier Saint-Simon ne ek interesting cheez observe ki—Mansart har plan me jaan-boojh kar ek chhoti galti chhodd deta tha, usually gardens me (jo uska weak area tha). Jaise hi Louis plan dekhta, uska finger seedha us galti pe jaata. Fir king khud solution batata. Mansart turant loudly admire karta—"Main toh kabhi notice hi nahi kar paata! Aap toh sach me genius hain!" Sabke saamne king ki tareef karta. Result? Sirf 30 ki age me, usse Versailles ke major expansion ka kaam mil gaya—even though aur bhi talented architects available the.

## Interpretation

Mansart ne dekha tha ki court me kai talented log sirf ek social blunder ki wajah se apni position kho chuke hain. Isliye usne kabhi ye galti nahi ki. Wo king ki ego ko constantly fuel karta tha—publicly uski brilliance highlight karta tha.

Yeh sochna ki sirf skill matter karti hai, court me badi galti hoti hai. Courtier ki art—flattery, diplomacy, timing—kabhi kabhi talent se bhi zyada important hoti hai. Sabse badi skill ye hoti hai: apne master ko sabse intelligent dikhana.

## Scene IV

Jean-Baptiste Isabey, Napoleon ke court ka unofficial painter tha. 1814 me, jab Napoleon haar kar Elba bheja gaya, tab Europe ke top leaders Vienna me Congress kar rahe the—aur unhone Isabey ko bulaya ki wo is historic moment ka ek grand painting banaye.

Jab Isabey Vienna pahucha, France ke top negotiator Talleyrand usse mila. Usne kaha ki kyunki uska role critical hai, wo painting ke center me dikhna chahiye. Isabey ne politely agree kar liya. Kuch din baad England ke main negotiator Duke of Wellington bhi aaya—aur usne bhi wahi demand ki. Isabey ne usse bhi agree kiya.

Ab Isabey ke liye real dilemma—dono ko center me dikhaye toh possible nahi. Kisi ek ko zyada importance milti toh doosra offend ho jaata. Lekin jab painting unveil hui, dono khush the.

Kyunki painting me ek grand hall tha—jisme Europe ke diplomats the. Left side se Duke of Wellington enter kar raha tha, aur sabki nazar usi pe thi—wo clearly "center of attention" lag raha tha. Aur painting ke actual center me quietly baitha tha—Talleyrand.

## Interpretation

Ek master ko khush karna mushkil hota hai, lekin do masters ko ek hi move me satisfy karna ek great courtier ka kaam hota hai. Courtier life me aise situations common hote hain—ek ko please karo, toh doosra naraaz ho jaata hai. Tumhe diplomacy aur emotional intelligence ka perfect balance dikhana hoga. Har master ko uska due respect milna chahiye—kabhi bhi ek ko khush karke doosre ki jealousy ya resentment mat jagao.

## Scene V

George "Beau" Brummell late 1700s me London ka ultimate fashion icon ban gaya tha. Uski dressing, cravat knots, aur wittiness sabke beech legendary thi. Agar usne tumhare shoes pasand nahi kiye, tum turant naye shoes le lete—jo wo pehnta tha. Prince of Wales bhi uska admirer tha aur usne Brummell ko apne court me jagah aur royal pension bhi di thi.

Lekin Brummell apne charm ke nasha me itna doob gaya ki usne Prince ke weight par joke kar diya—usse "Big Ben" keh kar chhed diya. Ek baar dinner par, jab service late thi, Brummell ne kaha, "Do ring, Big Ben." Prince ne bell toh bajayi, lekin servant aate hi Brummell ko court se nikalne ka order de diya—aur kabhi wapas na aane dene ka.

Prince ka support chala gaya, lekin Brummell apni arrogant style nahi chhoda. Bina support ke wo karzon me doob gaya, sab usse door ho gaye, aur akeli, pagal halat me mara—bilkul pitiable condition me.

## Interpretation

Brummell ki wit hi uski charm thi, lekin usne apne master ke expense par joke kiya—that was a fatal mistake. Apne master ki appearance par joke karna kabhi safe nahi hota, chaahe kitne bhi close kyun na ho. History ke poorhouses un logon se bhare hue hain jinhone master ka mazaak uda diya. Respect boundaries samajhna courtier ka kaam hota hai.

## Scene VI

Pope Urban VIII poetry likhna chahta tha, lekin uski poems average se bhi below thi. 1629 me Duke Francesco d'Este ne Vatican me apna ambassador banake poet Fulvio Testi ko bheja, janta hua ki Pope apni poetry ko leke bohot sensitive hai.

Testi ne apne letter me likha: Pope ne usse ek din bulaya, aur khud apni likhi do long poems—ek Virgin Mary par, ek Countess Matilde par—khud read ki. Testi clearly impress nahi tha, lekin usne kaha: "Main har ek line par full tareef karta raha, mood ke according act kiya, aur Pope ke paon chho kar unka shukriya ada kiya."

Baad me jab Duke khud Pope se mila, toh usne unki poems ke puraane verses tak yaad karke sunaye, itni tareef ki ki Pope literally "khushi se pagal ho gaya."

## Interpretation

Master ke taste ke case me kabhi bhi over-tareef karne se mat daro. Taste ego ka sabse sensitive zone hota hai. Master ki poetry chahe kitni bhi average ho, tumhe usme excellence dikhana hoga. Uski dressing perfect hai, uska sense flawless hai—aur ye tumhara kaam hai ki usse feel bhi waise hi ho.

## Scene VII

Ancient China me Chao, jo Han ka ruler tha (358–333 B.C.), ek din palace garden me nashe me so gaya. Crown-keeper, jiska kaam sirf uska crown dekhna tha, garden se guzra aur dekha ki king bina coat ke so raha hai. Thand badh rahi thi, toh usne apna coat uthakar king ke upar daal diya.

Chao jab utha, usne poocha: "Mere upar ye coat kisne daala?" Jab usse pata chala ki crown-keeper ne ye kiya, toh usne turant official coat-keeper ko neglect ke liye punish kiya... aur crown-keeper ko behead kar diya.

## Interpretation

Apni boundaries kabhi cross mat karo. Jo kaam tumhare zimmedari me diya gaya hai, sirf usi ko best tareeke se karo—aur usse zyada karne ki koshish mat karo. Log galat soch lete hain ki zyada karna matlab better karna—ye ek classic mistake hai. Jab tum overly eager lagte ho, toh log sochte hain ki tum kuch chhupa rahe ho. Jo kaam tumse maanga nahi gaya, usme apni involvement sirf suspicion create karti hai. Agar tum crown-keeper ho, toh bas crown-keeper hi bano. Apni extra energy court ke bahar ke liye bacha ke rakho.

## Scene VIII

Italian Renaissance artist Fra Filippo Lippi (1406–1469) apne doston ke saath ek chhoti boat me Ancona ke paas sailing pe gaya tha, lekin wahan unhe Moorish pirates ne pakad liya aur Barbary le jaake gulam bana diya. Lippi ne 18 mahine wahan slavery me kaam kiya.

Ek din, usne jise becha gaya tha—apne owner—ko wahan se guzarte dekha, toh usne fire se nikle charcoal se ek safed wall par us aadmi ka full-length portrait bana diya. Jab logo ne ye sketch dekha, sab shocked ho gaye—unhone kabhi aisi art dekhi hi nahi thi. Owner itna impress hua ki usne turant Lippi ko free kar diya aur apne court me rakha. Fra Filippo ne uske liye aur bhi paintings banayi, aur jab uski reputation poore area me fail gayi, toh uska owner usse gift ke roop me Italy wapas bhej diya.

### Interpretation

Hum sab kisi na kisi tarike se dusre ke liye kaam karke slavery hi jhel rahe hain. Lekin jaise Lippi ke paas ek rare talent tha, waise tumhare paas bhi koi na koi gift zarur hai. Apna talent apne master ke liye ek gift bana do—aur agar zarurat ho toh uske naam ka credit bhi use do. Ye temporary hoga. Use stepping stone banao taaki tum apni freedom kharid sako aur apni position elevate kar sako.

## Scene IX

Alfonso I of Aragon ka ek servant aaya aur bola ki usne sapne me dekha hai ki king ne usse horses, weapons aur kapde diye. Alfonso ko ye idea amusing laga, toh usne wahi sab cheezein us servant ko real me de di.

Kuch waqt baad wahi servant wapas aaya aur bola ki usne phir sapna dekha hai—iss baar king ne usse gold coins diye hain. Alfonso haskar bola, “Sapno par bharosa mat karo, wo jhoot bolte hain.”

### Interpretation

Pehle sapne me Alfonso in control tha—usne apne master-like charm se ek fantasy ko reality bana diya. Lekin second time, servant ka request greedy aur manipulative laga. Jab tum kuch maangte ho, toh master ke paas tumhe deny karne ka option hota hai—aur ye uske liye irritation create karta hai. Favors maangne se bacha jaaye toh better hai—aur agar mile, toh woh naturally earn hone chahiye, bina push kiye.

## Scene X

Famous English landscape painter J. M. W. Turner (1775–1851) apne brilliant color use ke liye mashhoor tha. Uske colors itne intense aur alive hote the ki kisi aur artist ke painting ke side me wo sab dull lagte the.

Ek baar Sir Thomas Lawrence ki paintings Turner ke painting *Cologne* ke dono side lagayi gayi. Lawrence ne gallery owner se complain kiya, lekin usne ignore kar diya. Jab Turner ko ye baat pata chali, toh usne *Cologne* ki golden sky ko deliberately dull kar diya, taaki baaki paintings zyada weak na lagein. Jab uska ek dost shocked hokar bola, "Tumne apni painting ka kya haal kar diya!" Turner ne calmly kaha: "Lawrence itna disturbed tha... aur ye toh bas lampblack tha, baad me wash ho jaayega."

## Interpretation

Court me sabse bada threat sirf master nahi hota—tumhare equals aur juniors bhi jealous aur resentful ho sakte hain. Turner jaise great courtier ne samjha ki uski survival sirf patrons pe nahi, balki uske fellow artists ke goodwill par bhi depend karti hai. Kabhi kabhi apni brilliance ko temporarily tone-down kar dena zyada smart move hota hai—warna log tumhe neecha giraane ka mauka dhoondhenge.

## Scene XI

Winston Churchill ek amateur painter bhi tha, aur uske paintings war ke baad kaafi popular ho gayi thi. American publisher Henry Luce ne apne New York office me Churchill ki ek landscape painting lagayi hui thi.

Jab Churchill US visit pe gaya aur Luce ke office me us painting ko dekha, Luce casually bola: "Ye achhi hai, lekin foreground me kuch hona chahiye... shayad ek sheep." Agle din Churchill ke secretary ne Luce ko call karke kaha ki painting wapas England bhej dein. Luce shocked tha—shayad usne Churchill ko offend kar diya tha.

Kuch din baad painting wapas aayi... aur usme ek chhoti si sheep peacefully foreground me graze kar rahi thi.

## Interpretation

Status aur fame me Churchill Luce se kaafi upar tha, lekin Luce bhi power ka aadmi tha, isliye dono ke beech thoda sa equality maan lein. Fir bhi, Churchill ko Luce jaise ek publisher se darne ki kya zarurat thi? Ek amateur ki criticism ko seriously lena kyun?

Court ka matlab hai mutual dependence—even agar saamne wala aapse neeche ya barabar hi kyu na ho. Kisi powerful aadmi ke taste ka mazaak banana, ya usse offend karna hamesha risky hota hai. Agar Churchill jaisa great leader bhi ek publisher ki opinion respect karta hai, toh ye uski real courtier skills dikhata hai. Ho sakta hai usne painting me sheep daal kar thoda sa condescension bhi dikhaya ho, lekin itna subtle tareeka tha ki Luce ko bilkul bura nahi laga.

Churchill ko follow karo—*sheep daal do*. Courtier banna sirf master ko please karna nahi hota, kabhi kabhi un logon ke liye bhi gracious dikhna padta hai jo formally master nahi hote.

## THE DELICATE GAME OF COURTIERSHIP: A Warning

Talleyrand ek master-level courtier tha, especially Napoleon ke under. Ek baar jab Napoleon aur Talleyrand naye-naye mil rahe the, Napoleon casually bola: "Main kabhi tumhare ghar lunch pe aunga." Talleyrand ka ghar Paris ke suburb Auteuil me tha. Usne bola, "Bahut khushi hogi, mon général. Aur kyunki mere ghar ke paas Bois de Boulogne park hai, aap lunch ke baad thoda hunting bhi enjoy kar sakte hain."

Napoleon ne kaha, "Mujhe shooting pasand nahi, lekin hunting mujhe bahut pasand hai. Kya wahan boars milte hain?" Napoleon Corsica se tha, jahan boar hunting common thi. Ye question uski provincial background dikha raha tha—jaise wo sophisticated Paris ka nahi hai. Talleyrand ne is par hansne ke bajaye calmly bola: "Bahut kam milte hain, mon général, lekin mujhe lagta hai aap ek pakad hi lenge."

Agle din Napoleon subah 7 baje aaya. Lunch ke baad hunting ka plan tha. Talleyrand ne secretly servants ko market bhej kar do bade kaale pigs kharidwaye aur park me chhupa diya. Jab hunting start hui, ek pig chhoda gaya. Napoleon ne jaise hi use dekha, khushi se chillaaya, "Boar!" aur turant horse leke chase karne laga. Talleyrand peechhe hi raha.

Napoleon ne finally us "boar" ko pakad liya. Lekin tabhi ek aide aaya aur bola: “Sir, ye boar nahi hai... ye pig hai.”
Napoleon gusse se bhadka aur seedha Talleyrand ke ghar laut gaya. Raste me usne socha agar wo openly react karega toh aur funny lagega, isliye usne thoda composed rehne ka decide kiya—lekin uski narazgi obvious thi.

Talleyrand ne uska mood thik karne ke liye bola: “Wapas Paris mat jaaiye, wapas hunting karte hain. Yahan rabbits bhi milte hain. Louis XVI ko bhi yeh hunting pasand thi. Aap unke guns bhi use kar sakte hain.” Flattery aur sweetness se wo Napoleon ko manane me successful raha.

Wapas park me gaye. Napoleon ne bola: “Main Louis XVI nahi hoon, main toh ek bhi rabbit nahi maar paunga.” Lekin ajib tareeke se park me rabbits bhare pade the. Napoleon ne 50 se zyada rabbits maare aur khush ho gaya.

Lekin phir wahi aide fir aaya aur dheere se bola: “Sach kahun sir, mujhe lag raha hai ye wild rabbits nahi hain. Shayad Talleyrand ne fir se mazaak kiya hai.”
Aur aide sahi tha—Talleyrand ne market se dozens rabbits kharid ke chhode the.

Napoleon turant horse pe chadh ke Paris laut gaya. Usne baad me Talleyrand ko dhamki di: “Agar ye kahani Paris me fail gayi, toh bura hoga.”
Napoleon ko fir Talleyrand pe bharosa karne me mahine lag gaye. Aur wo kabhi poori tarah se us insult ko bhula nahi paya.

## Interpretation

Courtier ek magician ki tarah hota hai—wo sab kuch control karta hai lekin sirf utna hi dikhata hai jitna dikhana chahta hai. Jab tum manipulation aur illusion ka game khel rahe ho, toh sabse badi galti hoti hai apne tricks dikh dena.

Talleyrand jaise ek skilled wizard bhi agar Napoleon ke aide ke interference ke wajah se pakda gaya, toh tum samajh lo ki yeh game kitna fine aur risky hota hai. Agar tumhara trick pakda gaya, toh log tumhe ek charming courtier nahi, ek fraud samajhne lagenge.

Apne tracks hamesha cover karo. Apne jokes, manipulations, tricks sabko is tareeke se design karo ki unka evidence kabhi na mile. Master tumhare kaam ka result enjoy kare, lekin kabhi tumhara intention na samajh paaye.

Court ka game delicately khela jaata hai—ek choti si slip aur tumhara pura mask gir jaayega.

# LAW 25

## RE-CREATE YOURSELF

Judgment

Society jo roles tum pe thopti hai unhe accept mat karo. Khud ko dubara create karo ek naye identity ke saath—jo logon ka dhyan khinchti ho aur kabhi bore na kare. Apni image ke master bano, dusron ko ye define karne ka mauka mat do. Public actions aur gestures mein drama add karo—isse tumhari power aur personality dono next level pe jayenge.

OBSERVANCE OF THE LAW I

Julius Caesar ne 65 B.C. mein apna pehla major impression banaya jab wo aedile bana—Rome mein grain distribution aur public games ka head. Usne apni entry carefully planned shows se ki—wild animal hunts, gladiator fights, theatre contests—aur kai baar khud ki pocket se paise diye. Common public ne usse unhi events ke saath link kar diya. Jab wo consul bana, public ki popularity uski real strength thi. Usne apni image ek showman ke roop mein establish ki thi.

Rome mein success paane ke liye, ek aadmi ko chameleon banna padta tha—surroundings ke hisaab se apna rang badalne wala. Har shape, har form le sakne wala. Patience, diplomacy, thodi sincerity, thodi cunningness—all mixed. Jo aisa life jhel nahi sakta, usse Rome chhod dena chahiye. Giovanni Casanova ne likha ki uske paas sirf ek quality thi—flexibility.

49 B.C. mein, Caesar aur Pompey ke beech civil war ke chances the. Tension ke beech Caesar ek theatre performance attend kar ke Rubicon river ke paas apne camp laut gaya. Ye river Italy aur Gaul ke beech border tha—agar Caesar ne apni army ke saath isse cross kiya to war start hoti. Apne generals ke saamne usne dono sides argue kiye, jaise stage pe ek actor. Finally, usne ek tall soldier ko trumpet bajate hue bridge cross karte dekha aur bola, “Gods ka signal hai. Let’s go.” Phir usne dramatic gesture kiya aur bola, “The die is cast.” Ye dramatic moment ne uske generals ko convince kar diya. Army ne uska saath diya, Rubicon cross kiya, aur ek saal mein Pompey ko hara diya. Caesar ban gaya dictator of Rome.

Warfare mein Caesar hamesha hero ki tarah act karta. Sabse strong horse pe battle mein jata, soldiers ke beech rehta, center mein position leke motivation deta. Uski army sabse loyal thi. Jaise public uske shows se juda tha, soldiers uske courage se jude the.

Pompey ki defeat ke baad uske shows aur grand ho gaye. Gladiator fights aur intense ho gaye, Roman nobility ko bhi fight karwaya gaya. Artificial lake pe naval battles hui. Har Roman ward mein plays perform kiye gaye. Ek naya theatre Tarpeian Rock pe banwaya. Pure empire se log shows dekhne Rome aane lage. 45 B.C. mein, Egypt campaign ke baad Caesar ne Cleopatra ko Rome laaya—entry perfectly timed thi—and aur bhi grand events organize kiye.

Yeh sab sirf entertainment nahi the. Yeh Caesar ke character ko legendary banate gaye. Jab bhi wo public mein aata, royal purple robe pehenta. Kabhi kisi se overshadow nahi hota. Uske appearance ko leke wo kaafi vain tha—log kehte the Senate honors ka main reason tha ki wo laurel wreath pehenta tha jo uske baldness ko chhupata tha. Caesar ek brilliant orator tha. Kab bolna hai, kab rukna hai, aur kaise surprise dena hai—ye sab usse perfectly aata tha.

Public usse pyar karti thi, par rivals usse hate aur fear karte the. March 15, 44 B.C. ko, Brutus aur Cassius ne Senate mein usse surround karke uski jaan le li. Lekin marne ke time bhi usne drama nahi chhoda—apni gown ka upar ka hissa chehre pe daala, neeche ka loose chhod diya taaki wo decent lage. Historian Suetonius ke according, Brutus ko dekhte hue usne Greek mein bola—"You too, my child?"—jaise kisi play ka last scene ho.

## Interpretation

Roman theater ek mass event hota tha—huge crowds aati thi. Comedy ya tragedy dono itne dramatic hote the ki common log deeply connect karte the. Ye ek religious ritual jaise feel hota tha—instant emotional impact deta tha.

Julius Caesar shayad pehla public figure tha jise ye samajh aaya ki **power aur theater** ke beech ek deep connection hota hai. Drama ka shauk usne world stage pe apne aapko actor aur director bana ke pura kiya. Har line wo aise bolta jaise script likhi gayi ho. Public mein wo har waqt aware rehta tha ki log usse kaise dekh rahe hain. Wo speech aur appearance mein **surprise aur drama** ka use karta tha. Uske gestures common log bhi easily samajh sakein, itne bold aur expressive hote the. Isi wajah se wo super popular ho gaya.

Caesar ne power holders ke liye ek ideal set kiya. Tumhe bhi seekhna hoga apne actions ko dramatic banana—surprise, suspense, sympathy aur symbolic connect use kar ke. Har waqt aware raho ki tumhara audience kya feel kar raha hai—kya unhe please karega aur kya bore

karega. Tumhe khud ko center mein place karna hoga, attention lena hoga, aur kisi bhi haal mein overshadow nahi hone dena.

## OBSERVANCE OF THE LAW II

1831 mein Aurore Dupin Dudevant apne husband aur family ko chhod kar Paris chali gayi. Usse writer banna tha. Marriage uske liye ek jail jaise thi—na time milta na freedom. Paris mein wo independent hona chahti thi aur writing se apna living earn karna chahti thi.

Lekin reality kuch aur thi. Paris mein freedom ke liye money chahiye hota tha. Aur ek woman ke paas money sirf marriage ya prostitution se aa sakta tha. Koi bhi woman writing se independent income earn nahi karti thi. Jab usne apna kaam ek editor ko dikhaya, usne bola: “You should make babies, Madame, not literature.”

Ye clearly impossible task tha. Lekin Dudevant ne ek smart strategy sochi—apni purani identity ko tod kar ek new public image create karna. Baaki women writers ko force kiya gaya tha second-rate, women-only audience ke role mein. Usne decide kiya ki agar role play karna hi hai, to game reverse karegi—**wo ek man ka role play karegi.**

1832 mein uska pehla novel **Indiana** publish hua, pen name tha: **George Sand**. Pura Paris samjha ki ye koi male author hai. Pehle bhi wo kabhi kabhi men’s clothes pehenti thi, lekin ab usne is image ko aur exaggerate kiya—long coats, gray hats, heavy boots, cravats. Cigars peeti thi, bold language use karti thi, aur conversation dominate karti thi.

Public George Sand se fascinate ho gayi. Aur unlike other female writers, wo male artist circle ka part ban gayi. Wo drink karti thi, smoke karti thi, aur Europe ke top artists jaise Musset, Liszt, Chopin ke saath affairs kiye—aur mostly usne hi pursue kiya, aur jab chaha, move on bhi kar liya.

Jo log usse personally jaante the, unhe pata tha ki uska ye male persona ek shield tha public gaze se bachaane ke liye. Bahar wo role ko extreme tak play karti thi, lekin private life mein wo apni real self thi. Usne samjha ki George Sand character ek point ke baad boring bhi ho sakta hai, isliye wo time-time pe dramatic shift karti thi—kabhi politics mein enter hoti, kabhi student revolutions lead karti. Koi bhi uske created character ke limits decide nahi kar sakta tha.

Even after her death, jab log uske novels padhna bandh kar chuke the, uske larger-than-life dramatic persona ne logon ko fascinate karna nahi chhoda.

## Interpretation

Sand ki public life mein logon ko lagta tha wo ek man ke presence jaisi feel deti hai. Lekin apne journals aur close doston jaise Gustave Flaubert se usne confess kiya ki usse kabhi man banna nahi tha—wo sirf ek role play kar rahi thi public ke liye. Uska asli goal tha apni khud ki identity decide karna. Usne society ke fix kiye roles accept nahi kiye. Lekin power usne tab gain ki jab usne apni persona create ki—jo wo apne hisaab se modify kar sakti thi. Ye persona hi uska attention magnet ban gaya.

Samjho: duniya tumhare liye ek role fix karna chahti hai. Agar tumne wo role accept kar liya, to tum wahi ban jaoge jo wo chahte hain—aur tumhari power limited ho jayegi. Lekin ek actor kai roles play karta hai. Tum bhi wo freedom enjoy karo. Agar tum naturally flexible nahi ho, to kam se kam ek **nayi identity** to create karo—ek aisi jo kisi ne tumhare liye define nahi ki hai. Ye act of rebellion tumhe creator banata hai—**tum khud ke sculptor ho.**

Ye nayi identity tumhe duniya se protect karegi, kyunki ye “tum” nahi ho—ye ek **costume** hai jo tum chaaho to pehno, chaaho to utar do. Isme personal lena ki zarurat nahi. Ye tumhe stage pe highlight karta hai. Jo log peeche baithe hain wo bhi tumhe dekh lete hain, jo saamne hain wo tumhari boldness se impress ho jaate hain.

> *"Jab log kehte hain koi aadmi great actor hai, to unka matlab hota hai wo simulate kar sakta hai, chahe andar se kuch feel na karta ho."*
> —Denis Diderot

## KEYS TO POWER

Tumhara jo basic character hai, jo tum samajhte ho ki tumhare saath born hua tha—wo zaroori nahi ki actual tum ho. Parents, friends, aur society ne bhi tumhari personality ko shape kiya hai. Power ka asli kaam hai is shaping ko **apne control mein lena**. Stop letting others define you.

Khud ko ek powerful character mein remold karna ek artist ki tarah ka kaam hai. Apne upar kaam karna—jaise clay ko shape dete hain—tumhare life ka most satisfying task hona chahiye. Tum khud ke **artist** ho.

Ye concept art world se aaya hai. Pehle sirf kings aur rich courtiers hi apni public image define kar sakte the. Sirf wo hi apni image ko consciously change kar sakte the. Baaki sab ko society ne ek limited role de diya tha. Self-creation sirf elite ke liye tha.

Lekin ek turning point aya Velázquez ki painting *Las Meninas* (1656) mein. Artist painting ke left side mein khud khada hai—king aur queen mirror mein reflect ho rahe hain. Yahan pe artist center mein hai—un logon se bhi upar jo traditionally power ke symbol hote hain. Artist ne apne aap ko dependent servant nahi samjha—usne apne aap ko **power ka master** banaya.

Ye transformation pehle artists, writers, dandies aur bohemians ne kiya. Aaj ye idea gradually society ke har level mein aa gaya hai. Jaise Velázquez ne kiya, tumhe bhi apne liye **apni image aur position define karni hogi**.

Self-creation ka first step hai **self-consciousness**—matlab tum aware ho ki tum society mein ek actor ho. Tumhe apne expressions aur feelings pe control chahiye. Diderot kehte hain ki bad actor wo hota hai jo hamesha sincere hota hai. Jo log har emotion public mein dikha dete hain, wo boring aur uncomfortable feel karwate hain. Sympathy temporary hoti hai, lekin log quickly unse irritate ho jaate hain.

**Good actors** apne emotions ko control karte hain. Wo jab chahein tab emotional appear ho sakte hain—bina andar se feel kiye. Real world mein method acting kaam nahi karti. Koi leader har emotion ko genuinely feel karke lead nahi kar sakta. Isliye learn **self-control**. Apne chehre ko mold karna seekho—jaise ek actor karta hai.

**Self-Creation ka second step** George Sand wali strategy ka hi advanced version hai: ek **memorable character create karo**, jo stage pe sabse alag dikhe, jo logon ka dhyan khinch le. Abraham Lincoln ne yehi game khela. Ek simple, rural background wala aadmi—America ne pehle kabhi aisa president nahi dekha tha, lekin wo us idea se excite the. Kaafi qualities naturally thi usme, lekin usne unhe highlight bhi kiya—uska tall hat, beard (jo pehle kisi president ne nahi rakhi thi), aur simple kapde. Lincoln pehla president tha jisne **photographs ka use kiya apni image spread karne ke liye**—usne "homespun president" ka ek icon bana diya.

Lekin **drama** sirf ek look ya ek standout moment se nahi banta. Drama unfold hota hai time ke saath—**rhythm aur timing** uska core hai. Suspense ek key element hota hai drama ke rhythm mein. Houdini kabhi kabhi apna escape act kuch seconds mein kar sakta tha, lekin wo usse deliberately stretch karta tha taaki audience ki heartbeat badhti rahe.

Audience ko edge pe rakhne ke liye tumhe events ko **slowly build karna hota hai, phir ek perfect moment pe fast unfold karna hota hai**. Ye tempo tumhare control mein hona chahiye. Great leaders jaise Napoleon ya Mao Tse-tung ne ye **theatrical timing** use ki hai public ko surprise karne ke liye. FDR (Franklin Delano Roosevelt) bhi master tha **staging aur sequencing** ka.

1932 ke presidential election ke time, US economic crisis mein tha. Banks fail ho rahe the. Election jeetne ke baad FDR ne public se distance banaye rakha—na kuch bola, na apne plans ya cabinet announce kiye. Even sitting president Hoover se bhi nahi mila. Public anxiety peak pe thi.

Phir inauguration ke din, FDR ne ek powerful speech di—ek nayi direction ka signal diya. Uske baad uski public decisions aur bold actions lightning speed pe aaye—cabinet picks, legislation, sab kuch. Ye phase “Hundred Days” ke naam se famous ho gaya. Uski **pacing aur dramatic contrast** ne mood hi change kar diya. Suspense ke baad ek bold surprise ne impact ko double kar diya.

Tumhe bhi yehi seekhna hoga: **apne cards ek saath mat dikhao**—events ko is tarah unfold karo ki unka dramatic effect maximize ho.

Drama sirf impress nahi karta, confuse bhi karta hai—especially enemies ko. WWII ke time, German playwright **Bertolt Brecht** ko US mein Communist sympathies ke liye investigate kiya gaya. Baaki writers angry outburst plan kar rahe the. Brecht ne smart play kiya—committee ko **charm aur trick** dono kiya. Usne apne answers rehearse kiye, cigar le gaya jaante hue ki committee head cigars pasand karta hai. Usne witty, confusing, double-edged replies diye. Result: committee usse lightly chhod gayi. Angry rant ki jagah, **ek perfectly staged act** ne kaam kar diya.

Tumhare toolkit mein kuch aur dramatic effects hone chahiye:

- **Beau geste**: ek bold symbolic move jo tumhare power ko dikhata hai. Caesar ka Rubicon cross karna aisa hi tha—ek heroic gesture.

- **Stage entrance/exit**: Cleopatra ne Caesar se milte waqt apne aap ko ek carpet mein roll kar diya tha. Washington ne power chhodne ke dono moments ko full dramatic effect ke saath stage kiya tha.

Tumhare entries aur exits bhi **planned aur striking** hone chahiye.

Lekin yaad rakho: **Overacting se bachna** zaroori hai. Actor Richard Burton ne discover kiya tha ki stage pe still khade rehna logon ka dhyan khinchta hai. Matlab, **kaise karte ho wo matter karta hai, kya kar rahe ho utna nahi**. Grace aur stillness often zyada powerful hoti hai flashy moves se.

Last lesson: **Multiple roles play karna seekho**. Situation ke hisaab se apna mask change karo. Bismarck isme master tha—liberal se liberal baat karta, hawk se hawk ban jata. Wo itna

adaptable tha ki log usse samajh hi nahi paate the. Aur jo samjha nahi ja sakta, usse control bhi nahi kiya ja sakta.

**Image**: Greek sea-god **Proteus** ki power uske shape-shifting mein thi. Wo kabhi lion, kabhi serpent, kabhi tree ban jaata tha—**jo situation maange wo ban jaata**.

**Authority (Baltasar Gracián)**: "Sabke saamne sab kuch ban jao. Ek discreet Proteus bano—scholar ke saamne scholar, saint ke saamne saint. Sabka temperament samjho aur uske hisaab se apna mood aur style adjust karo."

## REVERSAL

Is law ka koi real reversal nahi hai. Bad theater hamesha bad hi hota hai. Natural dikhna bhi ek art hai—matlab acting. Agar tum overdo karte ho ya dramatic gestures exaggerate karte ho, to log awkward feel karte hain. Underacting bhi ek technique hai. Overacting se avoid karo, lekin drama ka use zaroor karo—kyunki good drama timeless law hai.

# LAW 26

# KEEP YOUR HANDS CLEAN

## JUDGMENT

Tumhe hamesha ek aise insaan ki tarah dikhna chahiye jo civil aur efficient ho—jiske haath kabhi galtiyon ya dirty kaamon se gande na ho. Ye spotless image banaye rakhne ke liye, doosron ka use karo as **scapegoats** ya **cat's-paws**, taaki tumhari involvement chhupi rahe.

## PART I: Galtiyan chhupao—blame lene ke liye scapegoat ready rakho

Tumhara naam aur reputation zyada is baat pe depend karta hai ki tum kya **chhupate ho**, na ki kya **dikhate ho**. Galtiyan sabse hoti hain, lekin jo smart hote hain wo unhe chhupa lete hain, aur blame kisi aur pe daal dete hain. Isiliye, ek convenient scapegoat tumhare aas-paas hona chahiye, hamesha ready.

**Ek bar Chelm naam ke town mein ek badi problem ho gayi.** Town ke cobbler ne ek customer ko maar diya. Judge ne usse hang karne ki saza di. Verdict sunte hi ek aadmi khada hua aur bola, "Your Honor, aapne jo cobbler ko death sentence diya hai wo theek nahi hai, kyunki ye town ka **only cobbler** hai. Agar aapne ise hang kar diya, to humare jootey kaun banayega?" Saare log ek saath chillaye: "Haan, haan, kaun banayega?"

Judge ne socha, phir bola: "Aap log sahi keh rahe ho. Sirf ek cobbler hone ke karan use marna community ke liye galat hoga. Lekin hamare paas **do roofers** hain. Unmein se kisi ek ko hang kar dete hain."

(From A *Treasury of Jewish Folklore*, Nathan Ausubel)

## OBSERVANCE OF THE LAW I

Second century A.D. ke end tak, jab China ka powerful Han Empire collapse ho raha tha, ek general tha—**Ts'ao Ts'ao**—jo gradually sabse powerful aadmi ban gaya. Usne decide kiya ki ab vo apne rivals ko hata ke Central Plain ka control le lega.

Jab usne ek key city ka siege start kiya, to usne grain supply ka timing thoda galat calculate kiya. Jab tak capital se grain aata, army ka food almost khatam ho gaya. Ts'ao Ts'ao ko forced rationing karni padi, aur chief of commissariat ko order diya ki sabke rations kam kar do.

Uski army pe strict control tha, aur uske paas spies bhi the. Jaldi hi uske informers ne bataya ki soldiers grumble kar rahe hain—"Vo toh accha kha raha hai aur hum bhookhe jaise jee rahe hain." Kuch log soch rahe the ki shayad Ts'ao Ts'ao khud grain chhupa raha hai. Ye grumbling agar badhti gayi, to mutiny ho sakti thi.

Tab Ts'ao Ts'ao ne chief of commissariat ko apne tent mein bulaya. Bola, "Main tumse kuch maangna chahta hoon aur tum mana nahi kar sakte."
Chief bola, "Kya chahiye?"
Ts'ao Ts'ao bola, "Mujhe tumhara **head chahiye**, taaki main troops ko dikha sakun."
Chief shocked tha, bola, "Lekin maine koi galti nahi ki!"
Ts'ao Ts'ao bola, "Mujhe pata hai. Lekin agar maine tumhe punish nahi kiya to mutiny ho jayegi. Tension mat lo, tumhare baad main tumhari family ka pura khayal rakhunga."

Is tarah bola gaya to chief ke paas koi option nahi tha. Usne apna fate accept kiya. Us din uska **beheading** ho gaya, aur uska head public display pe rakha gaya. Soldiers ka grumbling turant band ho gaya. Kuch samajh gaye ki ye sirf ek show tha, lekin sab chup rahe—intimidated aur shocked. Baaki logon ne believe kar liya ki Ts'ao Ts'ao fair aur wise hai—kyunki ye maan lena zyada convenient tha, instead of uski galti aur cruel nature ko accept karna.

## Interpretation

Ts'ao Ts'ao power mein ek bahut hi unstable time pe aaya. Han Empire toot raha tha, aur har side se enemies nikal rahe the. Central Plain ka war uske soch se zyada tough nikla, aur money aur supplies hamesha issue bane rahe. Is stress ke beech woh grain supplies ka order dena bhool gaya.

Jab usse realize hua ki delay ek critical mistake thi aur army mutiny ke mood mein hai, toh uske paas do options the: ya toh excuses de ya phir kisi scapegoat ka use kare. Power aur appearances ki importance ko samajhte hue, Ts'ao Ts'ao ne turant scapegoat dhoonda aur use eliminate kar diya.

Galtiyan kabhi-kabhi ho hi jaati hain—duniya unpredictable hai. Lekin power wale log galtiyon se nahi, unhe kaise handle karte hain usse destroy hote hain. Ek surgeon ki tarah,

unhe tumor ko immediately cut kar dena hota hai. Excuses aur apologies is delicate kaam ke liye blunt tools hain. Power wale log inhe avoid karte hain.

Agar aap maafi maangte ho toh log aapki competence, intentions, aur chhupi hui galtiyon par doubt karne lagte hain. Maafi dene se problem khatam nahi hoti—woh aur bhi badh jaati hai. Isse behtar hai ki turant blame kisi aur par shift kar do, taaki log aapki galti pe dhyaan na de payen.

> "Main poori duniya ko dhokha dena pasand karunga, lekin duniya se dhokha nahi khaunga."
> —General Ts'ao Ts'ao

## Observance of the Law II

1500 mein Cesare Borgia ne apne father Pope Alexander ke naam par Italy ke north region Romagna ko conquer kiya. Romagna pehle corrupt rulers ke control mein tha, jinhone region ka pura wealth loot liya tha. Law and order ka naam-nishaan nahi tha—robbers aur feuding families ne area ko apna bana liya tha.

Order establish karne ke liye, Cesare ne Remirro de Orco ko region ka lieutenant general banaya. De Orco ek cruel aur tough aadmi tha. Usne extreme brutality ke saath law enforce kiya aur lawless logon ko eliminate kar diya. Lekin uski harshness se log usse hate karne lage.

December 1502 mein, Cesare ne action liya. Usne public mein declare kiya ki de Orco ki brutality uski apni nature ki wajah se thi, not Cesare's orders. Fir usne Christmas ke turant baad, de Orco ko arrest karwaya. Agle din logon ne town square mein de Orco ka headless body dekha—royal outfit mein, uska head ek pike par impaled tha, aur uske paas bloody knife aur execution block rakhe the.

Machiavelli ne likha: "Yeh scene logon ke liye shocking bhi tha aur satisfying bhi."

## Interpretation

Cesare Borgia power game ka ek master player tha. Woh hamesha kuch moves aage plan karta tha. Isiliye Machiavelli ne **The Prince** mein usse highest respect diya.

Cesare ne Romagna ke future ko clearly dekh liya tha: Order tabhi aayega jab justice brutal ho. Lekin woh samajh gaya tha ki yeh brutality logon ke liye jaldi hi resentment ban jaayegi, especially agar ek outsider usse enforce kare.

Isiliye usne jaan bujh kar de Orco ko choose kiya—taaki woh dirty work kare, aur jab kaam ho jaaye, toh uska head Cesare khud display kar sake. Yani scapegoat pehle se hi plan kiya gaya tha.

Ts'ao Ts'ao ne ek innocent insaan ko scapegoat banaya, lekin Cesare ne apne hi ek hatchet-man ko sacrifice kiya—jo use useful bhi laga aur ultimately disposable bhi. Is type ke scapegoat ka best use tab hota hai jab aap usse khud distance bana lo ya usko khud hi punish karo, taaki aap ek hero lagein jo problem solve kar raha hai.

> "Athens mein kuch bekaar aur degraded logon ko city ke kharche pe rakha jaata tha. Jab bhi plague, drought, ya famine aata—yeh scapegoats ko pura city mein ghumaya jaata, aur fir city ke bahar le jaakar unhe stone se maar diya jaata."
> —*The Golden Bough*, Sir James Frazer

## KEYS TO POWER

Scapegoats ka use utna hi purana hai jitni civilization khud. Har culture mein aapko iska example milega. Basic idea yeh tha ki blame aur sin ko kisi outsider—chahe object, animal ya human ho—pe transfer kar diya jaye, jise fir ya toh banish kar diya jata tha ya destroy.

Hebrews ek live goat ko use karte the (jahan se "scapegoat" word aaya). Priest uske head pe dono haath rakhkar saare sins confess karta tha, aur un sins ko goat pe transfer karke usse jungle mein chhod diya jata. Athenians aur Aztecs ke case mein scapegoat human hota tha—kayi baar aise insaan ko specifically raise kiya jata tha sirf yeh role play karne ke liye. Jab famine ya plague aata, log yeh maante the ki gods unhe punish kar rahe hain. Logon ka pain sirf bimaari se nahi, balki guilt se bhi hota. Aur is guilt ko hataane ke liye woh ek innocent person ko sacrifice karte the taaki divine powers satisfy ho jaayein.

Yeh ek natural human response hai ki jab galti hoti hai toh hum apne andar nahi, bahar blame dhoondhte hain. Jab plague Thebes mein aaya tha, Oedipus har jagah reason dhoondta raha—bas apne andar nahi. Jabki uska khud ka sin (incest) gods ko offend kar chuka tha.

Yeh deep human need—apne guilt ko bahar transfer karne ki—kaafi powerful hai. Aur clever log isse apne favor mein use karte hain. Scapegoat ka ritual ek purana ritual hai, aur ritual khud ek powerful force hai. De Orco ka example dekho—Cesare ne uski death ko symbolic banaya. Dramatic display ke zariye guilt ko bahar project kiya. Romagna ke log instantly react kar gaye. Kyunki blame kisi aur pe daalna humari instinct hai, hum easily scapegoat ki guilt accept kar lete hain.

Bloody sacrifice barbaric lag sakta hai, lekin aaj bhi indirectly yeh practice exist karti hai. Power hamesha appearance pe dependent hoti hai, aur power mein rehne wale log kabhi wrong nahi lagna chahte—isliye scapegoat aaj bhi utna hi useful hai.

Modern leaders apni galti kab accept karte hain? Woh blame kisi aur pe daalte hain. Mao Tse-tung ki Cultural Revolution jab fail hui, usne koi apology nahi di—usne apne hi secretary Ch'en Pota ko scapegoat bana diya.

Franklin D. Roosevelt ko log honest aur fair leader maante the, lekin uski power ke peeche Louis Howe jaise log the—jo backdoor deals, press manipulation aur dirty tricks handle karte the. Jab koi mistake hoti ya kuch image-damaging baat bahar aati, toh blame Howe pe daal diya jaata. Aur Howe kabhi complain nahi karta.

Scapegoat blame shift karne ke saath warning bhi deta hai.
1631 mein France ke Cardinal Richelieu ko remove karne ka ek plot chala—"The Day of the Dupes." Ismein queen mother bhi involved thi. Richelieu bach gaya, lekin wo directly usse punish nahi kar sakta tha. Isliye usne plotter Marillac ke innocent brother ko target kiya, jo army mein tha. Usko false charges mein execute kar diya, taaki future conspirators ko message mil jaye.

Kabhi-kabhi ek innocent victim best scapegoat hota hai. Uske paas power nahi hoti fight karne ki. Uske protests bhi guilt jaise lagte hain. Bas dhyaan rahe ki martyr mat bana dena. Aapko victim dikhna chahiye—ek achha leader jo apne aas-paas ki incompetence se pareshaan hai.

Kabhi powerful scapegoat use karna better hota hai—jisse log kam sympathy feel karein.

History baar-baar dikhati hai ki close associate ka scapegoat banana bahut valuable hai—isko kehte hain "fall of the favorite." Kings apne kisi ek favorite courtier ko bohot saare favors dete the, aur jab zarurat padti toh use sacrifice kar dete the. Public yeh maan jaati thi ki agar king ne apna favorite bhi sacrifice kiya, toh woh sach mein guilty hoga. Baaki courtiers jealous hote hi the, toh wo bhi khush ho jaate. King ke liye yeh double benefit tha—ek dangerous insider se chutkaara, aur blame bhi uske head pe.

Toh agar kabhi aapko apna ek close aide sacrifice karna pade, toh sochiye mat. Friend toh fir ban jayega, lekin power lose hua toh wapas nahi aayega.

**Image:** Ek innocent goat ko high priest Day of Atonement pe temple mein laata hai, uske head pe haath rakhke logon ke sins confess karta hai, aur woh guiltless goat woh saare sins le jaake jungle mein chhod diya jaata hai. Logon ka blame uske saath vanish ho jaata hai.

**Authority:**
"Foolishness galti karne mein nahi hai, balki usse chhupane mein incapable hone mein hai. Har insaan galti karta hai, lekin wise log unhe chhupa lete hain, aur fool unhe sabke saamne laate hain. Reputation kaafi hattak is baat pe dependent hai ki aap kya chhupa paaye, na ki kya dikhaya. Agar good nahi ban sakte, toh at least careful raho."
—*Baltasar Gracián*, *1601–1658*

## PART II: Make Use of the Cat's-Paw

Ek purani kahani mein, ek monkey apne friend cat ka haath use karta hai taaki fire se chestnuts nikaal sake—usko chahiye toh nuts, lekin jalne ka risk kisi aur ko. Monkey safe rehta hai, aur cat ke haath jal jaate hain.

Jab bhi koi unpleasant ya unpopular kaam karna ho, toh khud directly karna risky hota hai. Aapko ek *cat's-paw* chahiye—jo aapke liye dirty ya dangerous kaam kare. Wo kisi ko hurt kare, kaam bhi ho jaye, aur blame bhi aap tak naa aaye. Execution ya bad news kisi aur se deliver karwao, aur khud sirf joy aur good news lekar aao.

## OBSERVANCE OF THE LAW I

59 B.C. mein future queen Cleopatra sirf 10 saal ki thi jab usne dekha ki uske father Ptolemy XII ko uski badi daughters ne power se hata diya. Inmein se ek daughter Berenice leader bani. Power secure karne ke liye usne apne husband ko maar diya aur baaki sisters ko imprison kar diya. Yeh step shayad practical tha, lekin ek queen ka apne family ke khilaaf itna violent action lena logon ko shock kar gaya. Opposition ne is moment ka fayda uthaya—4 saal baad Ptolemy wapas aaya aur Berenice ko saza de di gayi—uska aur baaki elder sisters ka sir kaat diya gaya.

51 B.C. mein Ptolemy ki death ke baad uske 4 bache successor bane. Egyptian tradition ke according, bada beta Ptolemy XIII (us time sirf 10 saal ka) apni badi sister Cleopatra (ab 18 saal ki) se shaadi karke king aur queen bane. Lekin sabko zyada power chahiye thi. Cleopatra aur Ptolemy ke beech struggle shuru ho gaya.

48 B.C. mein Ptolemy ne kuch powerful supporters ke saath milkar Cleopatra ko exile kar diya. Ab Cleopatra ka mission tha solo rule aur Egypt ko glory pe wapas le jaana. Lekin jab tak uske siblings zinda hain, wo kaise rule karegi? Usne dekha tha ki Berenice jaise log jab

apne family ko directly maarte hain, toh log unka support chhod dete hain. Ptolemy XIII bhi Cleopatra ko maar nahi saka tha—kyunki log support nahi karte family-killers ko.

Ek saal baad Julius Caesar Egypt aaya, Roman colony banane ke mission pe. Cleopatra ne chance grab kiya. Wo disguise mein wapas Egypt aayi aur secret way se Alexandria mein Caesar ke paas pahunch gayi. Legend ke mutabiq, wo ek carpet mein lapet kar uske saamne present ki gayi thi.

Usne Caesar ko apne charm, Egyptian culture aur spectacle se impress kiya. Jaldi hi Caesar uske influence mein aake usse wapas queen bana deta hai.

Ab Cleopatra ke siblings furious ho gaye. Ptolemy XIII ne turant army bulayi Caesar se ladne ke liye. Caesar ne use aur baaki siblings ko house arrest mein daal diya. Lekin Cleopatra ki chhoti sister Arsinoe palace se bhaag gayi aur army ke head ban gayi. Ab Cleopatra ne ek brilliant move kiya—usne Caesar ko convince kiya ki Ptolemy ko release karo taaki wo Arsinoe se truce kare. But usse pata tha ki Ptolemy truce nahi karega—wo Arsinoe se power ke liye ladega.

Is fight ka fayda Cleopatra ko mila. Caesar ne Roman troops ke saath battle jeeti. Ptolemy Nile mein doob gaya. Arsinoe ko Rome bhej diya gaya prisoner banake. Caesar ne Cleopatra ke opponents ko ya toh maar diya ya jail mein daal diya. Ab Cleopatra ne apne last remaining sibling Ptolemy XIV (sirf 11 saal ka) se shaadi ki—sabse kamzor aur easy to control. 4 saal baad wo bhi mysteriously poison se mar gaya.

41 B.C. mein Cleopatra ne Julius Caesar wali hi strategy second Roman leader Marc Antony pe apply ki. Usse seduce karke usne hint diya ki Arsinoe (abhi bhi Rome mein prisoner) uske khilaaf conspiracy kar rahi hai. Antony ne believe kiya aur Arsinoe ko turant execute kar diya. Isse Cleopatra ke last sibling threat bhi khatam ho gaya.

### Crow aur Cobra

Ek baar ki baat hai, ek crow aur uski wife ne ek banyan tree pe apna nest banaya tha. Lekin us tree ke andar ek bada snake rehne laga, jo har baar unke chicks ko ande se nikalte hi kha jaata. Crow ne tree chhodne se mana kar diya kyunki use wo tree bahut pasand tha. Isliye wo apne friend jackal ke paas advice lene gaya. Jackal ne ek smart plan banaya.

Crow aur uski wife ne plan execute karna start kiya. Wife jab ek pond ke paas pahunchi, usne dekha ki king's court ki women wahan bath kar rahi hain, aur shore pe pearls, necklaces, gems, garments, aur ek golden chain rakhe hue hain. Crow-queen ne chain uthai aur udke banyan tree ki taraf chali gayi. Behind her, eunuchs ne uska peecha kiya.

Jaise hi wo tree pe pahunchi, usne golden chain tree ke andar drop kar diya. Jab king ke log tree pe chain dhoondhne chadhe, unhone dekha ki ek bada cobra tree ke andar hai. Unhone apne clubs se us snake ko maar diya, chain le liya, aur wapas chale gaye.

Crow aur uski wife fir happily ever after us tree mein rahe.

## Interpretation

Cleopatra ko log sirf uski beauty aur charm ke liye yaad rakhte hain, lekin uski asli power uski subtle manipulation ability thi—wo logon se kaam karwa leti thi bina unhe yeh realize karwaye ki wo use ho rahe hain.

Caesar aur Antony ne uske behalf pe uske biggest rivals—Ptolemy XIII aur Arsinoe—ko eliminate kar diya. Military aur government ke dusre enemies bhi unhi ke through hata diye gaye. Cleopatra ne khud apne haath kabhi gande nahi kiye, lekin power secure karne ke liye jitna "dirty work" tha, sab Caesar aur Antony ne kar diya—wo bhi bina yeh samjhe ki unhe use kiya ja raha hai. Yeh subtle persuasion ka highest level tha.

Ek queen ko kabhi apne haath blood se gande nahi karne chahiye. Ek king bhi public mein khud destruction ka source nahi lagna chahiye. Lekin power tabhi tikti hai jab enemies ko constantly crush kiya jaye. Hamesha kuch aise "kaam" hote hain jo personally karna dangerous hota hai. Isliye, Cleopatra jaise, aapko bhi ek *cat's-paw* chahiye.

Yeh usually koi outsider hota hai—jo unaware hota hai ki usse manipulate kiya ja raha hai. Aise log har jagah hote hain—jo aapke liye favors karne mein khush hote hain, bas unhe thoda attention ya reward milta rahe. Aap jo unse karwa rahe hote ho, wo unhe ya toh innocent lagta hai ya justified, lekin asli mein wo aapka kaam kar rahe hote hain—rivals ko weak kar rahe hote hain, aapke messages spread kar rahe hote hain, aapki image clean rakhte hue apne haath gande kar rahe hote hain.

## How to Broadcast News

Jab Omar ibn al-Khattab ne Islam accept kiya, usne chaha ki yeh news sab tak instantly pahunch jaye. Usne Jamil ibn Ma'mar al-Jumahi ke paas jaake bola—"Main Muslim ban gaya hoon. Lekin kisi ko mat batana, chup rakhna."

Jamil har secret turant sabko batane ke liye mashhoor tha. Jaise hi Omar ne bola "chup rakhna," Jamil street pe jaake chillane laga:
"Tum log soch rahe ho ki Omar abhi tak Muslim nahi bana? Galat soch rahe ho! Main keh raha hoon, woh Muslim ban chuka hai!"

News instantly spread ho gayi. Aur yahi exactly Omar ka plan tha.

## OBSERVANCE OF THE LAW II

1920s ke end mein China mein civil war start hua jab Nationalist aur Communist parties country pe control ke liye lad rahe the. 1927 mein Nationalist leader *Chiang Kai-shek* ne vow kiya ki wo har ek Communist ko khatam kar dega, aur agle kuch saal mein wo almost successful bhi ho gaya. Usne Communist forces ko itna force kiya ki 1934-1935 tak unhe *Long March* pe majboor kar diya—6,000 mile ka retreat jo unhe southeast se leke northwest ke remote hilly terrain tak le gaya, jahan unki army ka major part destroy ho gaya.

1936 ke end tak Chiang ne final offensive plan kiya tha taaki wo Communists ko completely eliminate kar sake. Lekin uske khud ke soldiers ne hi uske against mutiny ki aur usse capture karke Communists ke hawale kar diya. Ab Chiang ko sirf worst expect karna chahiye tha.

Lekin isi beech *Japanese* ne China pe invasion start kar diya. Aur sabko surprise karte hue, Communist leader *Mao Tse-tung* ne ek deal propose ki: Communists Chiang ko release kar denge aur usse dono armies ka commander maan lenge, bas agar wo Japan ke against ek saath ladne ko tayar ho jaye.

Chiang ko laga yeh to jackpot hai. Usne socha ki yeh Reds soft ho gaye hain. Agar usse peechhe Communists se fight nahi karni pad rahi, to wo Japanese ko easily harane ka soch raha tha. Aur baad mein, wo turn karke Communists ko khatam kar dega. Win-win lag raha tha.

Communists ne apna usual *guerrilla warfare* style use kiya—hit-and-run tactics. Nationalists ne traditional military strategy use ki. Several years ke baad Japanese defeat ho gaye.

Lekin ab Chiang ko samajh aaya ki Mao ne kya game khela tha. Nationalist army ne full force Japanese artillery face ki thi, aur wo weaken ho chuki thi. Recover hone mein saal lagne wale the. Dusri taraf, Communists ne major damage face hi nahi kiya tha. Unhone is time ka use apne base ko expand karne, resources gather karne aur China ke different areas mein influence build karne mein kiya.

Jaise hi Japanese war khatam hui, civil war fir start ho gayi. Lekin is baar Communists full force mein the, aur unhone weakened Nationalists ko har side se gher liya. Dheere-dheere unhe defeat kar diya. Mao ne Japanese ko apna *cat's-paw* banake, indirectly apne liye battlefield clear karwa liya.

## Interpretation

Agar koi aur hota Mao ki jagah, to Chiang jaisa bada enemy jab capture hota, to turant usse maar deta. Lekin agar Mao aisa karta to wo wo mauka kho deta jise usne smartly exploit kiya. Mao ne apna gussa side rakha aur plan banaya do kaam ek saath karne ka.

Pehla *cat's-paw*—Chiang aur uski Nationalist army thi. Mao ne jaan bujhkar usse Japan ke against fight lead karne diya. Mao ko pata tha ki agar Communists unse alag rahe, to Nationalists full energy Japanese ko haraane mein laga denge. Aur war ke baad unka army weak ho chuka hoga.

Doosra *cat's-paw*—Japanese khud ban gaye. Mao ne unhe indirectly use kiya taaki wo Nationalists ko destroy kar dein. Agar Mao khud war karta to uski army aur resources khatam ho jaate. Japanese ne jo damage kiya wo Communists kabhi decades mein bhi nahi kar paate.

Yehi double-layered planning—ek se battlefield clean karwana, doosre se dushman ko weak karwana—Mao ke total victory ka reason bana.

**Lesson**
Cat's-paw ka do use hota hai:

1. **Appearances save karna** (jaise Cleopatra ne kiya),
2. **Energy bachana** (jaise Mao ne kiya).

Dusre case mein especially, aapko advance mein multiple moves plan karne hote hain. Kabhi kabhi ek backward step (jaise Chiang ko chhod dena) aapko giant forward leap de sakta hai.

Agar aap weak ho ya recover kar rahe ho, to kisi third party ko—jo aapke enemy ka bhi enemy ho—use karna best strategy hoti hai. Wo aapka kaam bhi karega aur aap hidden bhi rahoge.

Aise aggressive logon ko dhoondo jo fight karne ke liye hamesha ready rehte hain. Unhe thoda sa push karo, aur aap apna kaam unse nikalwa sakte ho.

Ek smart aadmi akela walk kar raha tha. Ek fool uske sir pe pathar maar raha tha. Smart aadmi ne turn karke bola, "Wow! Kya shot tha. Yeh lo thode francs. Har effort ka reward

milna chahiye. Lekin wahan dekho ek aur aadmi hai, uske paas aur paise hain. Tumhare pathar wahan aur zyada kama sakte hain."

Fool lalach mein aa gaya aur doosre aadmi pe pathar marne gaya. Lekin is baar wo pakda gaya, pitai hui, aur bones tod diye gaye.

Kings ke courts mein bhi aise fools hote hain. Agar aap unka use smartly karo to aapka kaam bhi ho jata hai aur aap khud clean rahte ho.

## OBSERVANCE OF THE LAW III

*Kuriyama Daizen* ek expert tha *Cha-no-yu* (Japanese tea ceremony) ka, aur usne great tea master *Sen no Rikyu* se seekha tha. 1620 ke around Daizen ko pata chala ki uska dost *Hoshino Soemon* ne 300 ryo ka bada loan liya hai taaki apne ek relative ko debt se bacha sake. Lekin loan chukane ki zimmedaari ab Soemon ke upar aa gayi thi.

Daizen janta tha ki Soemon paise ki value ya handling achhe se nahi samajhta, aur ho sakta hai ki wo loan repay karne mein delay kare ya dikkat mein aa jaye. Lekin agar Daizen directly help karta, to Soemon apni pride ki wajah se mana kar deta, ya shayad hurt ho jata.

Ek din Daizen Soemon ke ghar gaya. Dono ne garden tour kiya, Soemon ke *prized peonies* dekhe, fir reception room mein baithe. Wahan Daizen ne ek *Kano Tennyu* ka painting dekha. "Wow," Daizen bola, "kya zabardast painting hai... mujhe yaad nahi kab last time kuch itna accha dekha tha."

Thodi der aur praise ke baad Soemon ne naturally bola, "Agar tumhe itna pasand aaya hai to please isse gift samajh ke le lo."

Daizen ne pehle refuse kiya, lekin jab Soemon ne insist kiya to usne painting accept kar li. Agle din Soemon ke paas ek package aaya—andar ek bahut hi khubsurat aur rare vase tha. Note ke sath likha tha:

"Yeh vase *Sen no Rikyu* ka bana hua hai, jisme *Emperor Hideyoshi* ka inscription hai. Tumne mujhe painting diya, uske liye yeh mera appreciation token hai. Agar tumhe vase pasand na aaye, to tum ise kisi Cha-no-yu lover ko gift kar sakte ho—jaise *Kawachiya Sanemon*, jise maine khud kai baar is vase ke liye desire express karte suna hai. Waise bhi, mere khayal se uske paas ek interesting piece of paper bhi hai [300 ryo ka I.O.U.] jo tumhare kaam aa sakta hai."

Soemon samajh gaya ki Daizen kitni smart strategy se uski help kar raha hai. Wo vase leke merchant Sanemon ke paas gaya.

Sanemon ne vase dekhte hi shock ho ke bola, “Kya?! Yeh kaise mila? Maine iska naam suna tha lekin kabhi dekha nahi. Yeh to itna rare treasure hai ki kabhi ghar ke gate se bahar hi nahi aata!”

Usne turant vase ke badle loan note exchange kar diya, aur upar se 300 ryo aur dene ko tayar ho gaya. Lekin Soemon ko paisa nahi chahiye tha, bas apna I.O.U. note chahiye tha, jo usne le liya.

Phir Soemon turant Daizen ke ghar gaya uska thanks karne, uski elegant aur intelligent help ke liye.

## THE INDIAN BIRD

Ek merchant ne ek bird ko cage mein rakha tha. Jab wo India ja raha tha—jo ki us bird ka native land tha—usne bird se poocha ki kya uske liye kuch leke aaye.

Bird ne bola: “Mujhe meri freedom chahiye.”
Merchant ne mana kar diya.
Bird ne bola: “To bas jungle mein jana, aur mere fellow birds ko batana ki main cage mein hoon.”

Merchant ne India mein jaake jungle mein birds ko ye baat batayi. Itna kehna tha ki ek bird wahan tree se gir gaya, bilkul be-hosh hokar. Merchant ne socha ki shayad wo is bird ka rishtedaar tha, aur usse sadness feel hua.

Ghar wapas aake jab bird ne poocha: “Kya mere liye koi good news laye?”
Merchant bola: “Nahi... main to bad news laya hoon. Maine jab tumhara zikr kiya to ek wild bird gir gaya, shayad shock se mar gaya.”

Ye sunte hi caged bird bhi cage ke floor pe gir gaya. Merchant ko laga ki ye bhi sad hokar mar gaya. Usne usse uthake window sill pe rakha. Lekin jaise hi bird ko open air mila, wo ud gaya.

Bird bola: “Tumhe laga ye bad news thi, lekin ye mere liye freedom ka message tha. Wo wild bird mujhe yeh sikha gaya tha ki kaise behave karna hai taaki main bhi free ho sakun. Aur usne ye message tumhare through bheja—tumhare jaise captor ke through.”
Aur wo bird ud gaya... finally free.

### Interpretation

*Kuriyama Daizen* ko yeh achhe se samajh tha ki favor kaise diya jaaye. Agar aap favor openly doge to saamne wale ko burden ya obligation feel hota hai. Aise favors resentment create karte hain. Lekin agar favor indirectly aur gracefully diya jaye, to wo dus guna zyada powerful hota hai.

Daizen ne direct help dene ke bajaye ek elegant game khela. Usne painting ke badle vase gift kiya, jise Soemon kisi third party ko exchange mein de sake. Soemon feel bhi nahi kar saka ki usse help ki gayi hai. Sab parties khush rahe—Sanemon ko vase mila, Soemon ka loan clear ho gaya, aur Daizen ko painting bhi mil gaya aur ek high-value favor bhi diya gaya jo kabhi bhoolne layak nahi.

Daizen ne apne aapko cat's-paw banaya—wo tool jisse fire se chestnut nikala jaaye bina apne haath jalaaye. Usne ek courtier ki tarah kaam kiya—jiski elegance blows ko cover karti hai, scars ko chhupa deti hai, aur rescue ko graceful bana deti hai.

Lesson simple hai: kabhi bhi apni favors thopo mat. Indirectly kaam karo. Apne doston ko distress se bahar nikaalne ka tareeka aisa rakho ki unhe obligation feel na ho, aur aapki image bhi high rahe.

Quote
"Zyada seedhe mat bano. Jungle mein jaake dekho—seedhe peed kaat diye jaate hain, tedhe waale bach jaate hain."
– *Kautilya*, 3rd century B.C.

KEYS TO POWER

Aap agar leader ho, to aapko lag sakta hai ki hard work dikhana, ya sabse zyada busy rehna power ka sign hai. But actually, iska ulta hota hai — ye aapki weakness dikhata hai. Log sochte hain, "Aakhir ye itni mehnat kyun kar raha hai?" Shayad aap competent nahi ho, isliye extra effort lag raha hai, ya ho sakta hai aapko delegate karna nahi aata, isliye har chhoti cheez mein ghus rahe ho.

Truly powerful log kabhi bhi rushed ya overworked nahi lagte. Jab dusre log thak kar gir rahe hote hain, wo relaxed dikhte hain. Kyunki unhe pata hota hai ki kaunse right logon se kaam karwana hai, jabki wo khud apni energy save karte hain aur fire se door rehte hain.

Waise hi, agar aap dirty kaam khud karte ho — directly kisi unpleasant action mein involve hote ho — to log aap se darne ke bajaye aapko abusive samajhne lagte hain. Powerful log

hamesha apne haath clean rakhte hain. Unke aas-paas sirf good news hoti hai, aur unke announcements sirf glorious achievements ke hote hain.

Lekin kabhi-kabhi aapko bhi energy spend karni padti hai ya koi evil but necessary action lena padta hai. Bas dhyan yeh dena hai ki aap uska **direct agent** kabhi na dikhai dein. Aapko hamesha ek **cat's-paw** dhoondhna chahiye — koi aisa jo aapke badle yeh kaam kare.

Aapko yeh skill develop karni chahiye — kaunse log suitable hain use hone ke liye, kaise unhe use karein, aur kaise time aane par gracefully unse distance lein jab unka kaam complete ho jaye.

Example – Chuko Liang

Ek important river battle ke pehle, third-century Chinese strategist *Chuko Liang* pe false accusation laga ki wo secretly enemy side ke liye kaam kar raha hai. Apni loyalty prove karne ke liye, uske commander ne order diya ki teen din ke andar wo army ke liye 100,000 arrows laaye — warna death penalty milegi.

Ye kaam impossible tha. Lekin instead of overworking, Chuko Liang ne kuch boats liye, unke sides pe straw bundles bandhwa diye. Fir late afternoon mein, jab river foggy thi, usne boats ko enemy camp ke taraf bhej diya.

Enemies ko laga koi trap hai, isliye unhone close se attack nahi kiya, balki river bank se arrows barsane lage. Arrows jaake straw bundles mein chipak gaye. Kuch ghanto baad, jab boats wapas laayi gayi, arrows ikattha ho chuke the — 100,000 complete.

Liang kabhi bhi khud mehnat nahi karta tha jab doosre uska kaam kar sakte ho. Uska strategy hamesha ye hota tha: **kaise doosre logon ko trap karke apna kaam unse karwa lein.** Aise plans ko kaamyaab banane ke liye aapko long-term sochna padta hai, aur apna intention completely hidden rakhna padta hai.

Jab aap apna real motive mask karte ho, tab aapke rivals apne hi actions se galtiyan kar dete hain. Aur wo aapke cat's-paws ban jaate hain. Billiards ki tarah — ball ko right pocket mein le jaane ke liye pehle side se bounce karwana padta hai.

Example – Yellow Kid Weil

Early 1900s mein American con artist *Yellow Kid Weil* ko pata tha ki agar wo kisi rich target ko directly approach karega to wo doubt karega. Isliye wo hamesha kisi aise person ko use karta jise target already jaanta ho — usually ek low-level trusted subordinate.

Weil us subordinate ko kisi rich scheme mein interested karta, jisme guaranteed returns dikhte the. Jab wo convinced ho jaata, to wo khud suggest karta: "Main apne boss ko bhi isme involve karunga — uske paas zyada paisa hai, sabko fayda hoga."

Is tarah, original target — jo ki Weil ka actual goal tha — apne trusted bande ke through scheme mein fass jaata, aur kuch samajh bhi nahi pata. Weil khud kabhi suspect nahi hota.

Aaj bhi agar kisi powerful person tak pahuchna ho to best approach yahi hai: kisi trusted intermediary (cat's-paw) ko use karo. Wo aapka credibility build karega aur aapko pushy dikhne se bacha lega.

### False Information Strategy

Cat's-paw ka sabse easy aur effective use hai — uske through **planted information** spread karwana. Especially agar wo banda innocent aur trustworthy lagta hai, to log uspe easily believe karte hain.

Aur aap safe rehte ho — kyunki aap source nahi dikhte.

### David and Bathsheba

Old Testament ki story hai: *King David* ne ek din roof se ek woman ko nahaate dekha — *Bathsheba*. Wo itni beautiful thi ki David ne uske bare mein poochha. Pata chala wo *Uriah* ki wife hai, jo David ki army mein officer tha.

David ne Uriah ko battlefield ke sabse dangerous front pe bhej diya, aur secretly message diya ki baaki soldiers wahan se peeche hatt jaayein — taaki Uriah mar jaaye.

Jaise hi Uriah war mein mar gaya, David ne Bathsheba se shaadi kar li, aur uska child bhi hua.

David ne apne dirty work ke liye army aur battlefield ka use kiya — uska haath clean raha. He used Uriah as a pawn, and even Joab (army commander) as a tool.

True power kabhi bhi directly kaam karke nahi dikhaayi jaati. Powerfully smart log hamesha kaam karwaate hain — bina apne haath gande kiye.

To:

- Apna kaam khud mat karo,
- Apne motives hidden rakho,
- Smart cat's-paws dhoondo,
- Aur jab kaam ho jaye to gracefully unse distance lo.

OLD TESTAMENT, 2 SAMUEL, 11-12

Strategic therapist Dr. Milton H. Erickson ko kaafi baar aise couples milte the jahan wife therapy lena chahti thi, lekin husband mana kar deta tha. Direct husband se deal karne ke bajaye, Dr. Erickson sirf wife ko milte the. Conversation ke dauraan, wo aise comments daal deta jo usse pata tha husband ko irritate karenge. Aur hota bhi wahi — wife sab jaake husband ko bata deti. Kuch weeks baad husband itna gussa ho jaata ke khud insist karta session me aane ke liye, taaki doctor ko "sahi" kar sake.

**Finally**, kabhi kabhi jaan bujhkar khud ko cat's-paw banana aapko long-term me bada benefit de sakta hai. Ye hi perfect courtier ki strategy hoti hai. Jaise Sir Walter Raleigh ne Queen Elizabeth ke liye apni cloak zameen par bichha di thi, taaki uske shoes gande na ho jayein. Jab aap kisi master ya peer ko danger aur uncomfortable cheezon se bachaate ho, to aapko immense respect milta hai — jo ek na ek din bada reward ban jaata hai.
Aur agar aapka help subtle aur graceful ho — na ki dikhawa ya burden jaisa — to uska result aur bhi powerful hota hai.

Image: The Cat's-Paw
Billi ke panje lambe hote hain, cheez pakadne ke liye. Uska paw soft aur padded hota hai. Billi ko uthao, uske paw se aag me se cheez nikaalo, enemy ko scratch karo, ya mouse ke saath khel kar usse kha jao. Kabhi kabhi billi hurt hoti hai, lekin zyada cases me use kuch mehsoos bhi nahi hota.

Authority:
"Jo kaam pleasant ho, khud karo. Jo kaam unpleasant ho, kisi aur ke through karao. Pehle approach se logon ka pyaar milta hai, doosre se unka gussa nahi aata. Jab bhi reward aur punishment ka system ho, ensure karo ki saari achchai aapke through aaye, aur saari burai kisi aur ke haath se."
— *Baltasar Gracián*, 1601–1658

## REVERSAL

Cat's-paw aur scapegoat ka use karna bahut hi caution aur delicacy ke saath hona chahiye. Ye ek screen ki tarah kaam karte hain, jo aapki asli involvement ko logon ki nazar se chhupa ke rakhte hain. Lekin agar kabhi ye screen hata diya gaya aur log samajh gaye ki aap hi puppet master ho, to sab kuch ulta pad sakta hai. Aap par blame aayega, chahe aapka us incident se lena dena na bhi ho. Aur jab sach samne aata hai, events aapke control ke bahar chala jaata hai.

1572 me, Queen Catherine de' Médicis ne France ke admiral Gaspard de Coligny (jo ek Huguenot leader tha) ko khatam karne ka plan banaya. Usne Guise family ke ek member se assassination karwaane ki sochi. Secretly, Catherine chahti thi ki Protestants (Huguenots) Guise par blame karein, aur revenge lein. Lekin assassin Coligny ko sirf injure kar paya. Coligny ne turant samjha ki ye sab Catherine ka hi plan tha aur king ko bata diya. Uske baad jo tension create hui, usne France me Catholic-Protestant civil war chhed diya, jo end hua horrifying Massacre of St. Bartholomew's Eve me, jisme thousands Protestants maar diye gaye.

Isliye agar aap kisi high-stakes situation me cat's-paw ya scapegoat ka use kar rahe ho, to bohot carefully karo — zyada galat ho sakta hai. Better hai ki inka use chhoti harmless situations me karo, jahan galti bhi ho to damage na ho.

Kuch situations me aapko apna blame lena strategic ho sakta hai — especially agar aapki power strong ho. Aap ek penitent ka role play karo — remorse dikhakar unse maafi maango jo aapse kamzor hain. Ye ek king ka tactic hota hai jo apni public ke liye sacrifice ka drama karta hai.

Kabhi kabhi aap intentionally punishment ka agent bhi ban sakte ho — taaki subordinates me fear aaye. Lekin ye card rarely play karo. Zyada baar use karoge to resentment build hoga. Aur wo resentment future me aapke khilaaf opposition ban sakta hai.

To habit daalo cat's-paw ka use karne ki — ye zyada safe aur sustainable hai.

# LAW 27

## PLAY ON PEOPLE'S NEED TO BELIEVE TO CREATE A CULTLIKE FOLLOWING

### JUDGMENT

Logon mein kuch believe karne ki intense need hoti hai. Tum is need ka center ban jao—unhe ek cause, ek nayi belief do follow karne ke liye. Apni baat vague rakho but full of promise. Rational thinking se zyada enthusiasm par focus karo. Apne naye followers ko rituals do perform karne ke liye, unse kuch sacrifice karwao apne liye. Jab society mein organized religion aur grand causes missing hote hain, tab tumhari belief system hi logon ke liye sab kuch ban sakti hai—aur yahi tumhare liye unimaginable power la sakti hai.

### THE SCIENCE OF CHARLATANISM, OR HOW TO CREATE A CULT IN FIVE EASY STEPS

Jab tum aise tareeqe dhoond rahe ho jo minimum effort mein maximum power de, to ek cult-like following banana sabse powerful approach ho sakti hai. Jab tumhare paas ek bada following hota hai, to deception aur manipulation ka scope bahut badh jaata hai. Tumhare followers tumhe sirf worship hi nahi karenge, balki tumhare enemies se bhi tumhari protection karenge, aur naye logon ko attract karne ke liye voluntarily kaam bhi karenge. Tum struggle kare bina apni marzi chala sakte ho—tum ek aise level par pahunch jaate ho jahan tum galat ho hi nahi sakte.

Ye sunne mein mushkil lagta hai, but actual mein cult build karna itna hard nahi hai. Humans naturally kisi na kisi cheez mein believe karna chahte hain. Hum long periods of doubt ya inner emptiness tolerate nahi kar paate. Agar koi naya cause, miracle cure, get-rich-fast idea, ya latest trend saamne aata hai, to hum turant attract ho jaate hain. History mein aise kai cults aur trends aaye hain jo ek time pe divine lage, aur kuch hi time baad silly dikhne lage.

Logon ki is gullibility ko waste mat hone do—khud ko unka object of worship banao. Apne around ek cult build karo.

16th aur 17th century ke Europe mein charlatans ne cult banana ek science ki tarah master kiya tha. Unhone dekha ki log organized religion se door ja rahe hain aur science ka craze badh raha hai. Is transition ke period mein log desperate the kisi naye faith ya leader ke peeche jaane ke liye. In charlatans ne start kiya health elixirs aur shortcut wealth ke ideas ke saath. Pehle ye chhoti gatherings mein kaam karte the, lekin dheere dheere unhone realize kiya ki jitna bada crowd hoga, utna hi easy hoga unhe deceive karna.

Ye charlatans ek stage pe khade hote (isliye unhe "mountebank" bola jaata), aur logon ka huge crowd unke around jama ho jaata. Jab crowd mein hote hain, log emotions mein flow ho jaate hain aur logically soch nahi paate. Agar wahi charlatan ek insaan se alag milta, to shayad wo uska mask easily dekh leta. Lekin crowd ke hype mein uska illusion chal jaata. Passion aur emotion contagious hote hain, aur agar koi doubt raise karta, to baaki crowd us par attack kar deta.

Years of observation aur experience se charlatans ne crowd ko attract karna, unhe control karna aur cult mein convert karna ek art bana liya.

Unke liye sabse perfect crowd wo log the jo thoda science ya education se familiar the, lekin deep understanding nahi thi—jo apni common sense ko thodi si distorted knowledge ke liye sacrifice kar chuke the. Illiterate logon mein common sense zyada hoti thi, to wo easily fool nahi hote.

Aur jaise jaise Renaissance ke baad printing aur knowledge ka spread hua, waise waise gullible logon ki population bhi badhti gayi—ye wo log the jinke upar real power base kiya jaa sakta tha. Jab society ka structure shake ho jaata hai, log insecure feel karte hain, aur unki belief ke purane anchors toot jaate hain, tab wo naye messiahs dhoondte hain. Aise times pe charlatans ke followers rapidly multiply karte hain.

Ek 17th-century Englishman ne in blind believers ko "self killers" bola tha—kyunki ye apni common sense aur judgement khud maar dete hain kisi aur ke dreamy words ke liye.

The Power of the Charlatan, Grete de Francesco, 1939

Aaj ke time me charlatans ke gimmicks outdated lag sakte hain, lekin aaj bhi hazaaron charlatans har jagah hain—same old tricks use karte hue, bas naye naam aur modern packaging ke saath. Yeh log business, fashion, politics, aur art har jagah milenge. Shayad inme se kuch log bina history jaane hi charlatan tradition follow karte hain, lekin aap is process ko aur zyada systematic aur deliberate bana sakte ho. Sirf un 5 steps ko follow karo jo purane charlatans ne perfect kiye the.

## Step 1: Keep It Vague; Keep It Simple.

Agar aap ek cult create karna chahte ho, toh sabse pehle attention grab karni padegi. Yeh kaam aapko actions se nahi, balki vague aur deceptive words se karna hai. Apni speeches, conversations aur interviews me do cheezein honi chahiye—ek taraf kuch bada aur life-changing promise, aur doosri taraf total vagueness.

Yeh vague style logon ke dimaag me apne sapne bhar dega, aur woh apni interpretations khud hi bana lenge. Fancy aur impressive sounding words use karo jinka actual meaning unclear ho. New words aur numbers ka use karke aap apne ideas ko complex aur special dikhate ho.

Agar aap zyada vague bologe toh log trust nahi karenge, lekin agar aap bahut specific bologe toh log results expect karenge. Isliye behtar hai ki vague aur simple approach rakho. Log complicated issues ke solutions nahi chahte—unhe ek magical, asaan solution chahiye hota hai.

## Step 2: Emphasize the Visual and the Sensual over the Intellectual.

Jab log aapke around gather karna shuru karte hain, toh do danger hoti hain—boredom aur skepticism. Agar log bore ho gaye toh chale jayenge, aur agar doubtful ho gaye toh logic se aapki pol khol denge.

Isliye logon ko entertain karo aur cynicism se bachao. Crowd me emotions high hote hain, reasoning weak hoti hai. Jab sab log ek hi mood me hote hain, toh kisi ek ki doubt wali baat bhi unhe disturbing lagti hai. Isi energy ko capture karo aur crowd ko ek cult me convert karo.

## The Owl Who Was God

Ek baar ek andheri raat me ek owl oak tree ki branch par baitha tha. Do moles chupke se guzar rahe the, tabhi owl ne bola, “You!” Moles dar gaye ki is andhere me kaise kisi ne hume dekh liya. Owl ne unhe identify kiya, aur yeh baat sab animals tak pahunchi ki owl toh bahut wise hai—kyunki woh andhere me dekh sakta hai aur har question ka answer de sakta hai.

Secretary bird ne test karne ke liye owl se kuch tricky sawal puche, aur owl ne sahi jawab diye. Isliye sab creatures ne maan liya ki owl God hai. Jab owl ko leader banaya gaya, toh noon ke time sab uske peeche chal diye—even jab owl cheezein takra raha tha, tab bhi sab

uske peeche takrate rahe. Jab highway pe ek truck aaya, sab chillaye "He's God!"—aur truck ne sab ko kuchal diya.

Moral: You can fool too many of the people too much of the time.

Sabse effective way yeh karne ka hota hai theatre ya us jaisi koi aur cheez. Apne aap ko luxury se surround karo, followers ko visual show se dazzle karo, unki aankhon ko spectacle se bhar do. Isse na sirf unko aapke ideas ki absurdity ya belief system ki weaknesses nahi dikhengi, balki aur log attract bhi honge. Har sense ko appeal karo — incense se smell, soothing music se hearing, colorful charts aur graphs se vision. Mind ko thoda tickle karne ke liye aap latest tech gadgets ka use kar sakte ho, taaki cult ko pseudo-scientific touch mile — bas dhyan rahe ki koi actually deep sochne na lage.

Exotic elements ka use karo — door ke culture ya ajeeb customs — jisse aap ordinary cheezon ko bhi extraordinary bana ke dikha sako.

### Step 3: Structured System ka Religious Format Follow Karo

Jab aapka cultlike group grow kar raha hai, toh ab usse ek shape dene ka waqt aa gaya hai — ek aisi shape jo elevate bhi kare aur comfort bhi de. Organized religion ne hamesha masses pe powerful authority banayi rakhi hai — aur modern world me bhi uski forms ab tak effective hain. Religion fade ho gaya ho, lekin uski symbols aur structures ab bhi logon pe effect daalte hain.

Toh apne followers ke liye rituals banao. Unhe ek hierarchy me divide karo — unhe sacred ranks do, powerful sounding titles do. Unse sacrifices maango — jo aapke power aur wealth dono ko grow karega. Apne mission ko religious jaisa dikhane ke liye prophet ki tarah bolo aur behave karo. Aap dictator nahi ho — aap guru ho, sage ho, priest ho, shaman ho — koi aisa role jo real power ko religion ke mist me chhupa deta hai.

### Step 4: Income Source ko Hide Karo

Aapka group bada ho gaya hai, church-type structure ban gaya hai, aur aapke coffers followers ke paiso se bharne lage hain. Lekin ab sabse important moment aata hai — kabhi bhi yeh na dikhne do ki aap money aur power ke liye desperate ho.

Followers believe karna chahenge ki aapko follow karke unki life me miracles aayenge. Aapko luxury me dekhkar unka faith aur strong ho jaata hai. Isliye hamesha aisa dikhana chahiye ki aapki wealth aapke spiritual methods se aayi hai, na ki unke paiso se.

Jab followers dekhenge ki aap successful ho, woh bhi aapko copy karenge — same lifestyle, same habits. Yeh imitation unki aankhon ko reality se blind kar dega — aur unhe kabhi doubt nahi hoga ki actual paisa unhi ki jeb se aa raha hai.

### Step 5: Create an Us vs Them Dynamic

Ab aapka group strong aur popular ho gaya hai, har taraf se naye log attract ho rahe hain. Lekin danger ab yeh hai ki time ke sath group ka energy lose ho sakta hai. Boredom aur doubt ghus sakte hain.

Isliye, followers ko united banaye rakhne ke liye aapko ek psychological technique use karni hogi — Us vs Them dynamic.

Sabse pehle toh followers ko yeh feel karwao ki woh ek exclusive group ka part hain, ek special bond share karte hain. Phir unke saamne ek "enemy" create karo — ek outsider ya opposing force jo aapke mission ko destroy karna chahti hai.

Koi agar aapki cult ki asli nature ko expose karne ki koshish kare, toh use aise enemy group ka hissa declare karo jo aapke against hai.

Agar real enemies nahi hain, toh ek imaginary enemy create karo. Jab aapke followers ke saamne ek common enemy hoga, toh unka belief aur bonding aur strong ho jayega. Ab unke paas cause bhi hoga aur infidels bhi jise unhe destroy karna hai.

### OBSERVANCES OF THE LAW — Observance I

1653 mein, Milan ke 27-year-old Francesco Giuseppe Borri ne claim kiya ki usse ek divine vision aayi hai. Usne sabko bataya ki Archangel Michael uske saamne appear hue aur bola ki Borri ko New Pope ki Army ka *capitano generale* banaya gaya hai — ek aisi army jo duniya ko transform karegi. Angel ne yeh bhi bataya ki ab Borri dusron ki souls dekh sakta hai, aur jaldi hi woh *philosopher's stone* discover karega — ek aisi legendary substance jo base metals ko gold mein badal sakti hai.

Borri, jo pehle wine, women aur gambling mein indulge karta tha, achanak se mystical aur occult world mein interested ho gaya. Uski life ka yeh sudden change aur uski passionate baatein sunke log usse impress ho gaye. Lekin Italian Inquisition ne uspar dhyan dena shuru kar diya, kyunki occult practices wahan punishable thi. Isliye Borri ne Italy chhod di aur Austria se Holland tak Europe mein travel karna shuru kiya.

Jahan bhi gaya, usne logon se kaha, "Jo mujhe follow karega usse har khushi milegi." Uska method simple tha: woh apne elaborate vision ke baare mein baat karta, aur believers ki

soul "dekhne" ka offer deta. Ek trance-like state mein woh unki aankhon mein dekhta aur fir declare karta ki unka soul kitna enlightened hai, aur unmein spiritual greatness ka kitna potential hai. Jo log promising lagte, unhe woh apne disciples ke elite group mein include karta.

Uske cult mein 6 degrees the. Devotion aur hard work ke basis pe disciples higher degree tak ja sakte the. Borri ko log “His Excellency” aur “Universal Doctor” kehte the. Usne disciples se extreme poverty ka vow maanga. Har disciple ko apna sara paisa aur property usse handover karni hoti thi. Lekin kisi ne oppose nahi kiya, kyunki Borri ne promise kiya tha ki philosopher’s stone milne ke baad sabko jitna gold chahiye milega.

Uske paas paisa aane laga, toh usne apni lifestyle change kar di. Har naye city mein luxury apartment rent karta, jise beautiful furniture aur expensive cheezon se fill karta. Ek jewel-studded coach mein six black horses ke sath ride karta. Woh kabhi bhi ek jagah zyada time nahi rehta, aur jab woh chala jata, toh log uske baare mein aur zyada enchanted ho jaate. Ironically, usne kabhi koi real achievement nahi di, lekin phir bhi uska naam spread hota gaya.

Europe ke har kone se blind, crippled aur desperate log usse milne aate, kyunki woh healing powers ka bhi claim karta tha. Usne kabhi bhi apni services ke liye fee nahi maangi, jo logon ke liye aur bhi miraculous tha. Kuch log claim karte ki usne miraculous cures kiye hain. Apni abilities ke baare mein woh sirf hints deta, jisse logon ka imagination overdrive mein chala jaata.

Uski wealth actually uske rich disciples se aayi thi, lekin sabko lagta tha ki usne philosopher’s stone discover kar liya hai. Church uske against ho gayi aur uspar heresy aur witchcraft ka charge laga, lekin Borri ne silence maintain kiya. Logon ko laga, “Great log hi toh persecute hote hain.” Borri ke followers Pope ko Antichrist kehne lage.

Uska influence badhta gaya, jab tak ki ek din woh Amsterdam chhod kar chala gaya — saath mein large sums of borrowed money aur diamonds bhi le gaya, jo logon ne usko diye the (kyunki woh claim karta tha ki apni mental powers se diamonds ke flaws hata sakta hai). Ab woh runaway ban gaya.

Inquisition ne usse finally catch kar liya, aur usne apni life ke last 20 years Rome ke prison mein bitaye. Lekin tab bhi uske powerful followers, including Queen Christina of Sweden, usse milne aate rahe. Usse paisa aur materials dete rahe, taaki woh apni search for the philosopher’s stone continue kar sake.

## THE TEMPLE OF HEALTH

1780s ke end me, Scottish quack James Graham London me apni elixirs bechne ke liye ek "Temple of Health" khol kar kaafi fame aur paisa kama raha tha. Graham ne apne aap ko ek scientific expert dikhaya. 1772 me jab wo Philadelphia gaya tha, to usne Benjamin Franklin se milkar uske electricity ke experiments dekhe, jo later uske "Temple of Health" ke showpieces ka inspiration bane.

Uske main treatment room me "the largest air pump in the world" rakha gaya tha, jisse wo diseases pe apne "philosophical investigations" karta tha. Wahaan ek "stupendous metallic conductor" bhi tha — ek golden pedestal jiske around retorts aur "etherial and other essences" ke vials rakhe the.

J. Ennemoser, jisne 1844 me Leipzig me ek magic ki history publish ki thi, kehta hai ki Graham ka house pleasure aur utility dono ka perfect mix tha. Ek eye-witness kehta hai ki even bahar ka area aise decorate kiya gaya tha jaise art, invention aur wealth ki limit cross kar di ho. Rooms ki walls pe artificial electric light se arc-shaped glow aata tha, stars jaisi roshni chhatti thi, aur colorful transparent glasses stylish tarike se decorate kiye gaye the. Ye sab imagination ko kaafi excite karta tha.

Visitors ko ek printed sheet milti thi jisme healthy living ke rules likhe hote the. Great Apollo Apartment me wo log chants ke saath participate karte the mysterious rituals me: "Hail, Vital Air, aethereal! Magnetic Magic, hail!" Jab chants chalu hote, windows dark kar di jati thi aur ceiling pe electric stars chamakne lagte. Ek niche me ek young and beautiful "Rosy Goddess of Health" khadi hoti thi.

Har raat Temple of Health full hota tha guests se. Ye ek fashion ban gaya tha ki log wahaan jakar us famous twelve-foot "Grand Celestial Bed" ko try karein — jiske baare me claim tha ki ye kisi bhi disease ko cure kar sakta hai.

Ennemoser ke hisaab se, ye bed ek fancy room me tha jahan ek cylinder adjoining chamber se connect hota tha jo healing currents ko conduct karta tha. Saath hi glass tubes se herbs aur Oriental incense ke pleasing scents diffuse hote the. Ye heavenly bed six transparent pillars pe rest karta tha. Bedclothes purple aur sky-blue Atlas silk ke the, mattress Arabian perfumed waters me soak kiya gaya tha — Persian court ke taste ke hisaab se. Ye special room ka naam tha *Sanctum Sanctorum*. Aur sab ke upar, soft flutes, harmonica, sweet voices aur ek bada organ background me bajta rehta tha.

THE POWER OF THE CHARLATAN

*(Grete de Francesco, 1939)*

Borri ne apna cult banane se pehle ek important discovery ki. Jab usne apni debauchery bhari lifestyle se thak kar occult me interest lena start kiya, to usne notice kiya ki agar wo ye change physical tiredness ke wajah se batata to log impress nahi hote. Lekin jab usne is transformation ko ek mystical experience ka result bataya, log usse sunne ke liye attract hone lage.

Usne realize kiya ki jab change ko kisi external aur mysterious cheez se justify kiya jata hai, tab usme jyada power milti hai. Isliye usne apni visions aur zyada dramatic bana di. Jitni badi uski stories hoti gayi, jitni badi sacrifices wo maangta gaya, utni hi zyada wo logon ko real aur impressive lagne laga.

Hamesha yaad rakho: log sachai me interested nahi hote. Unhe nahi sunna hota ki change hard work ya boredom se aaya hai. Unhe chahiye kuch romantic, magical, angelic. Agar aap apni transformation ko ek mystical backdrop me present karoge, to log aapke around cult-like following banana start kar denge.

Aapko bas logon ki desires ko mirror karna hai — messiah wahi banta hai jo apne followers ke emotions ko reflect kare. Aur hamesha bada socho. Illusion jitna bold aur grand hoga, utna zyada powerful lagega.

## Observance II

1700s ke beech Europe ke fashionable society me ek Swiss country doctor Michael Schüppach ka naam kaafi famous hone laga, jo ek alag tarah ki medicine practice karta tha. Wo nature ke healing powers se miraculous cures karta tha. Jaldi hi Europe ke har kone se ameer log, chhoti-badi bimariyon ke sath, Langnau naam ke alpine village me pahuchne lage, jahan Schüppach rehta tha. Mountains ke beech se guzarte waqt hi unhe lagta tha jaise wo heal ho rahe ho.

Schüppach, jise log "Mountain Doctor" kehne lage the, ek chhoti si pharmacy chalata tha. Uski pharmacy kaafi crowded rehti thi—alag-alag countries ke log ek chhoti si room me jam jate, jahan shelves pe colorful herbal medicines ke bottles hote. Jab baaki doctors foul-tasting aur Latin-named drugs prescribe karte the, tab Schüppach ki dawaiyon ke naam hote the “The Oil of Joy”, “Little Flower’s Heart” ya “Against the Monster”, aur inka taste bhi sweet hota tha.

Langnau pahuchne wale patients ko personally doctor se milne ke liye wait karna padta tha, kyunki daily lagbhag 80 messengers Europe ke alag-alag cities se urine samples le kar aate the. Schüppach ka kehna tha ki wo sirf urine dekh kar, aur patient ke likhe description se sab samajh jata hai. Jab uske paas time hota, to wo patient ko bulata, sample examine karta,

aur batata ki urine ki color aur texture se usse sab samajh aa gaya. Wo kehta tha ki country people ko naturally wisdom hoti hai, jo simple aur godly life jeene se aati hai. Wo patient ke sath ek spiritual conversation bhi karta tha—kaise apni soul ko nature ke sath align kiya jaye.

Uske treatments traditional medicine se kaafi alag the. Wo electric shock therapy me bhi believe karta tha. Jab log question karte ki ye therapy nature se kaise connected hai, to wo kehta tha electricity bhi to ek natural force hai—wo sirf lightning ko imitate kar raha hai. Ek patient jo kehta tha ki uske andar 7 devils hain, Schüppach ne use electric shock diye aur kehta gaya ki wo devils ek ek kar ke bahar nikal rahe hain. Ek aur patient ka kehna tha ki usne ek hay wagon aur uska driver nigal liya hai. Doctor ne dhyan se suna, bola wo whip ki sound uske stomach me sun sakta hai, aur cure karega. Usne ek sedative aur purgative diya. Patient ne pharmacy ke bahar soya, aur jab utha to vomit kiya—tabhi ek real hay wagon wahan se guzra jise doctor ne hire kiya tha. Patient ko laga jaise usne wahi wagon bahar nikaal diya ho.

Time ke sath Mountain Doctor ka naam aur famous hota gaya. Powerful log usse consult karne lage—even writer Goethe ne bhi uska visit kiya. Schüppach ne nature ko ek cult bana diya tha, jahan sab kuch natural divine maana jata tha. Wo apne patients ke liye experiences bhi design karta tha—kabhi concert, kabhi card games, kabhi young women ke sath friendly interaction, kabhi ballet, kabhi fancy meal. Ek professor ne likha, "Yahan nature ki freedom ko elite society ki pleasure ke sath combine kiya gaya tha. Agar doctor disease cure nahi kar sake, to bhi wo hypochondria aur anxiety cure kar deta tha."

## Interpretation

Schüppach ek normal village doctor ke roop me start hua tha. Usne shayad observe kiya ki jab wo natural remedies use karta hai, to patients ko genuinely better feel hota hai. Uski dawaiya fear ya pain nahi create karti thi, balki comfort aur soothing experience deti thi. Patient ki improved mood hi unke healing ka main part ban jata tha. Unka faith itna strong hota tha ki wo khud ko heal kar lete the.

Doctor patients ke irrational beliefs ko reject nahi karta tha—balki unhi ko use karke lagta tha jaise unhone miracle cure diya ho. Ye case batata hai ki agar log believe karne lage ki aapke paas real power hai, to wo khud hi us illusion ko real bana denge. Aapko sirf unke belief ka focus point banna hota hai.

Dusra lesson ye hai ki log nature aur simplicity me ab bhi magic dhoondhte hai—even agar nature khud dangerous ho. Aapko nature ko ek performance jaisa design karna hoga, ek romantic theater banakar usse present karna hoga. Schüppach ne exactly ye kiya.

## Observance III

1788 me, 55 saal ke doctor Franz Mesmer apni life ke turning point par the. Wo "animal magnetism" ke pioneer the—ek theory jisme mana jata tha ki animals ke andar ek magnetic fluid hota hai, jise activate karke miraculous cures diye ja sakte hai. Lekin Vienna me unke ideas ka kaafi mazak udaya gaya tha.

Mesmer ne claim kiya tha ki usne ek blind girl ki eyesight wapas la di hai. Lekin jab ek aur doctor ne us ladki ko check kiya, to usne kaha ki wo ab bhi blind hai—and us ladki ne bhi is baat ko accept kiya. Mesmer ne kaha ki dusre doctors us ladki ko apne side le kar use defame kar rahe hain. Logon ne aur zyada mazaak banaya. Vienna ka audience unke liye sahi nahi tha, to unhone Paris move karne ka decision liya.

Paris me Mesmer ne ek royal apartment rent kiya aur use religious aur hypnotic feel dene ke liye decorate kiya. Unhone public me advertise kiya ki wo animal magnetism ke live demonstration karenge. Jaldi hi Paris ke har class ke log (especially women) ticket kharid ke unki miraculous healing sessions attend karne lage.

Unke salon me orange blossom aur incense ki khushboo special vents se aati thi. Jaise hi log room me enter karte, unhe harp aur ek female vocalist ki soothing music sunayi deti thi. Room ke center me ek oval tank tha, jise Mesmer ne "magnetized" water se bhara hua bataya. Tank ke metal lid se iron rods nikal rahe the. Visitors ko bola jata ki wo apne painful body part par rods place karein, aur ek dusre ka haath pakad ke circle me baith jayein—taaki magnetic force sab me circulate ho. Kabhi kabhi unke hands ko cords se bhi baandh diya jata.

## THE POWIROI II

Tarnopol naam ke ek town me Reb Feivel naam ka ek aadmi rehta tha. Ek din jab wo apne ghar me baitha Talmud me deep tha, usne bahar zor se shor suna. Jab usne window se dekha, to kuch chhote bachche shararat karte dikhai diye. "Phir se koi natak kar rahe hain," usne socha. Wo window se jhuka aur bola, “Bachcho, jaldi synagogue jao! Wahan ek sea monster dikha hai, aur kya monster hai! Uske paanch pair hain, teen aankhein hain, aur uski goat jaise beard hai, bas green color ki!”

Bachche sach me bhaag gaye, aur Feivel wapas apni kitaabon me kho gaya. Usne apni daadhi me muskurate hue socha, “Mazaa aa gaya.” Lekin thodi hi der me phir se awaz aayi—ab ki baar kuch log bhaagte dikhai diye. Usne poocha, “Kahan ja rahe ho?”

“Synagogue! Tumhe nahi pata? Wahan ek sea monster dikha hai—paanch pair, teen aankhein, aur goat jaise green beard!”

Feivel hasi se lot-pot ho gaya, socha uska joke to viral ho gaya. Lekin abhi wo wapas dhyaan laga hi raha tha ki bahar aur bhi bada shor hua. Is baar to pura crowd—aadmi, aurat, bachche—sab synagogue ki taraf bhaag rahe the. Wo chillaaya, “Kya ho raha hai?”

Logon ne kaha, “Tumhe nahi pata? Wahan synagogue ke saamne ek sea monster dikha hai—paanch pair, teen aankhein, aur goat jaise green beard!”

Jab crowd uske saamne se guzra, to usne dekha ki rabbi bhi unke saath ja rahe the. Feivel chonk gaya, “Arre bhagwan! Rabbi bhi bhaag rahe hain? To sach me kuch to hai! Jahan dhuaan hai wahan aag bhi hogi!” Usne bina soche samjhe topi uthayi, ghar se nikla, aur bhaag chala. “Kaun jaane,” wo bolta gaya, “shayad sach me monster ho!”

Mesmer room se nikal jaata, aur uske “assistant magnetizers”—jo sab young aur handsome hote—andar aate magnetized water ke jars ke sath. Wo patients pe wo water chhidakte, body pe rub karte, unhe light massage dete jab tak wo ek trance jaise state me chale jaate. Thodi der baad, kuch women rona start kar deti, kuch cheekhne lagti, kuch apne baal nochnay lagti, aur kuch hysterical laughter me chali jaati. Jab ye sab peak par hota, Mesmer apne grand entry karta—ek silk robe pehne hue, jispe golden flowers embroidered hote, haath me ek white magnetic rod le kar. Wo patients ke aaspaas move karta, unhe gently stroke karta, jab tak sab calm na ho jayein. Baad me kaafi women kehti thi ki unhe Mesmer ki aankhon me kuch power lagti thi—jaise unki body ke magnetic fluids activate ho rahe ho.

Kuch hi months me Mesmer Paris ka sensation ban gaya. Uski supporter thi khud Marie-Antoinette, France ki queen. Jaise Vienna me, Paris ki official medical faculty ne bhi uski theory ko reject kiya, lekin isse koi farq nahi pada. Uski growing fanbase usse kaafi paisa de rahi thi.

Mesmer ne apni theory ko aur expand kar diya: uska kehna tha ki poori humanity ko harmony me laaya ja sakta hai magnetism ke power se. Ye idea French Revolution ke time logon ko kaafi pasand aaya. “Mesmerism” ka ek cult poore France me spread ho gaya. Har jagah “Societies of Harmony” banne lage jahan log magnetism pe experiments karte. Lekin ye societies dheere-dheere notorious ban gayi, kyunki unka leader aksar aise libertines hote jo sessions ko group orgy me badal dete.

Jab Mesmer ki popularity peak par thi, ek French commission ne ek detailed report publish ki jo saalon ke tests ke baad aayi thi. Conclusion ye tha ki animal magnetism ka effect sirf group hysteria aur autosuggestion ka result hai. Ye report well-documented thi, aur Mesmer ki reputation France me khatam ho gayi. Wo country chhod kar retire ho gaya.

Lekin kuch saalon baad, Europe me uske imitators dubara ubhar aaye, aur Mesmerism ka cult aur bhi bada ban gaya—iss baar aur zyada believers ke sath.

## Interpretation

Mesmer ki journey do parts me divide ki ja sakti hai. Vienna me jab wo tha, tab wo apni theory pe genuinely believe karta tha aur usse prove karne ki puri koshish karta tha. Lekin jab uske colleagues ne uska mazak udaaya aur usse reject kiya, to usne apna approach badal diya. Wo Paris chala gaya—ek aisi jagah jahan log usse nahi jaante the, aur jahan logon ko uski dramatic theories pasand aayi.

Paris me usne French logo ke theater aur spectacle ke craze ka use kiya. Usne apna apartment ek magical sensory world me convert kar diya—jahan visuals, smells aur sounds sab kuch itna intense tha ki log hypnotized ho jaate. Sabse important move ye tha ki ab wo sirf group sessions karta tha. Group ka collective belief ek dusre ko infect karta tha, aur individual doubt ka koi chance nahi bacha tha.

Is tarah Mesmer ek genuine believer se ek clever charlatan ban gaya—jo har possible trick use karta tha public ko impress karne ke liye. Uski sabse powerful trick thi: group ke andar repressed sexuality ka exploit karna. Group me ek ancient longing hoti hai—ek unity ki desire, jo civilization se bhi purani hai. Ye desire kabhi cause ke naam par hoti hai, lekin andar se wo suppressed sexuality hoti hai jise charlatan asani se manipulate kar leta hai.

Mesmer hume ye lesson deta hai: jab hum kisi group ka hissa bante hain to humara doubt aur reasoning weak ho jaata hai. Group ki energy, emotion aur warmth hume overtake kar leti hai. Isi emotion-driven state me log tumhe healer, prophet ya genius maan lete hain. Tumhe bas wo fantasy ya cause deni hoti hai jo unke andar already chhupi hui ho—baaki sab wo khud bana lenge.

Ek aur powerful trick hai religion aur science ko mix karna. Koi bhi latest tech trend ya health fad uthao, usme ek spiritual ya mystical angle add karo—aur log tum par wo powers project karenge jo tumne socha bhi nahi hoga.

Image: Ek magnet jaise tum logon ko attract karo, aur unko itna strongly bind kar lo ki wo khud hi aur log attract karein. Lekin agar tum khud (original magnet) hata diye gaye, to sab kuch collapse ho jaata hai. Isliye tumhe khud wo magnet banna hoga—wo invisible force jo logon ki imagination ko attract karta hai aur unhe ek saath jod ke rakhta hai.

Authority (Grete de Francesco): Charlatan bas ek possibility open karta hai jisme log wahi believe karte hain jo wo already believe karna chahte hain. Jo log easily believe karte hain

wo khud tumhare aaspaas aa jaate hain, aur illusion me khush hokar surrender kar dete hain—bilkul cattle jaise.

## REVERSAL

Ek following banana useful hota hai, kyunki group ko deceive karna ek individual se asaan hota hai, aur tumhe zyada power mil jaati hai. Lekin iske sath danger bhi hota hai: agar group ko kabhi laga ki tum jhooth bol rahe ho, to wo tum par utna hi gussa utarenge jitne wo pehle impressed the. Charlatans ko hamesha ye risk hota tha, isliye wo hamesha taiyar rehte the—jaise hi log samajhne lage ki unka elixir kaam nahi karta ya unki theory bogus hai, wo turant city chhod ke nikal jaate. Agar wo slow hue, to unki jaan bhi ja sakti thi.

Crowd ke emotions se khelna matlab fire se khelna. Tumhe hamesha alert rehna hoga—kahi koi doubt to nahi phel raha, koi enemy to crowd ko against turn nahi kar raha. Tumhe real-time me mood aur desires ko samajhna hoga, adapt karna hoga. Spies use karo, har cheez pe control rakho, aur bags hamesha packed rakhna.

Is wajah se kai baar better hota hai ki tum logon ko one-on-one handle karo. Jab kisi individual ko uske regular environment se alag kar dete ho, to usme bhi wahi suggestibility aa jaati hai jo group me hoti hai. Agar wo banda baad me sach jaan bhi gaya to escape karna group ke comparison me easy hota hai—bas right person choose karo.

# LAW 28

## ENTER ACTION WITH BOLDNESS

JUDGMENT

Agar tum kisi action ko leke unsure ho, toh usse try mat karo. Tumhare doubts aur hesitation tumhare execution ko bhi weak bana denge. Timidity dangerous hoti hai — better hai ki boldness ke saath enter karo. Agar koi mistake boldness ke saath hoti bhi hai, toh use aur boldness se fix kiya ja sakta hai. Sab bold logon ko admire karte hain, timid ko koi seriously nahi leta.

THE TWO ADVENTURERS

Pleasure ka raasta kabhi bhi glory tak nahi le jaata. Hercules ke legendary kaam sirf high-level adventures ka result the. Uske jaisa koi rival nahi tha, lekin ek knight errant aur uska ek companion ek dreamy country mein apni kismat dhoondhne nikle.

Thodi hi door jaake unhone ek post dekha jisme likha tha: "Brave adventurer, agar tum kuch aisa dekhna chahte ho jo kisi knight ne kabhi nahi dekha, toh is torrent ko cross karo, ek stone ka elephant uthao aur ek hi breath mein usse mountain ke top tak le jao, jiska head sky ko touch karta hai."

Companion bola, "Water deep aur fast ho sakta hai. Aur agar cross bhi kar liya, toh elephant kyun uthana? Ye toh totally ridiculous hai." Fir usne calculate kiya ki elephant shayad 4 steps tak uthaya jaa sakta hai, lekin mountain top tak ek breath mein? Ye impossible hai. "Ye sab sirf distraction hai, bacho ke liye enigma hai. Main jaa raha hoon, tum aur tumhara elephant enjoy karo."

Reasoner chala gaya, lekin dusra banda aankhen bandh karke paani cross kar gaya. Na depth ka dar tha, na flow ka. Jaise hi cross kiya, usne dekha elephant saamne pada hai. Usne elephant uthaya aur mountain top tak le gaya. Wahan ek city thi. Elephant ki awaaz sunke log alert ho gaye, lekin adventurer ready tha marne ke liye hero ban ke. Log uske bold presence se shocked the, aur usse apna king bana diya, kyunki unka king just abhi mara tha.

Badi cheezein sirf adventurous log achieve karte hain. Jo log har choti difficulty calculate karte hain, wo sirf time waste karte hain — wohi time daring log use kar lete hain greatness ke liye.

## BOLDNESS AND HESITATION: A Brief Psychological Comparison

Boldness aur hesitation bilkul alag psychological response create karte hain. Hesitation obstacles create karta hai, boldness unhe hata deta hai. Jab ye samajh aata hai, toh timid nature ko chhodna aur boldness ka practice karna necessary ho jaata hai.

The Bolder the Lie the Better.

Sabke paas weaknesses hoti hain, koi bhi perfect nahi hota. Lekin bold action ek magic trick ki tarah un flaws ko hide kar deta hai. Con artists bhi jaante hain ki jitna bold jhoot hoga, utna convincing lagega. Boldness story ko itna powerful bana deti hai ki log inconsistencies ko ignore kar dete hain. Negotiation mein hamesha zyada demand karo — kabhi kabhi "ask for the moon" strategy sach mein kaam kar jaati hai.

Lions Circle the Hesitant Prey.

Log dusron ki weakness ko sense kar lete hain. Agar pehli meeting mein tumne dikhaya ki tum easily compromise kar lete ho, back out karte ho, toh log tumhe seriously lena band kar dete hain. Sab kuch perception pe depend karta hai. Agar tum ek aise person ke jaise dikhte ho jo easily defensive ho jaata hai, toh log tumhe dominate karenge.

Boldness Strikes Fear; Fear Creates Authority.

Ek bold move tumhe bada aur powerful bana ke dikhata hai. Agar wo move sudden aur sharply aaye, toh aur bhi zyada impact hota hai. Log intimidated feel karte hain, aur har agle interaction mein tumhare next move se darenge.

Going Halfway with Half a Heart Digs the Deeper Grave.

Agar tum kisi action mein full confidence ke bina jaate ho, toh tum khud hi apne liye problems create karte ho. Jab real problem aata hai, toh tum confused ho jaate ho, options

dekhte ho jahan hote hi nahi, aur aur zyada issues create karte ho. Jaise timid hare hunter se bhaag ke uske hi trap mein gir jaata hai.

Hesitation Creates Gaps, Boldness Obliterates Them.

Sochne mein time lena, hesitation dikhana — ye sab doosron ko bhi sochne ka time de deta hai. Tumhara doubt unhe bhi uncertain bana deta hai. Awkwardness spread ho jaati hai.

Boldness sab gaps ko destroy kar deta hai. Jab tum fast aur confidently action lete ho, toh doosron ke paas doubt karne ka time hi nahi hota. Seduction mein toh hesitation fatal hota hai — wo tumhare intentions ko obvious bana deta hai. Bold move directly victory tak le jaata hai.

Audacity Separates You from the Herd.

Boldness tumhe alag bana deta hai. Tumhara presence feel hota hai. Timid log background mein chhup jaate hain, bold log spotlight le jaate hain. Jo attention grab karta hai, power bhi wahi le jaata hai. Hum audacious logon se aankhen nahi hata paate — hum bas dekhna chahte hain ki ab inka next bold move kya hoga.

## OBSERVANCES OF THE LAW

### Observance I

May 1925 mein France ke 5 top scrap-metal businessmen ko ek “official” par “highly confidential” meeting ke liye invite kiya gaya. Venue tha Hotel Crillon — us time ka sabse luxurious hotel in Paris. Jab businessmen wahan pahunche, toh unhe deputy director general nahi, balki khud director general Monsieur Lustig ne top floor ke ek fancy suite mein welcome kiya.

Un businessmen ko ab tak samajh nahi aaya tha ki meeting kyun bulayi gayi hai. Sab curiosity se bhare the. Drinks ke baad Lustig bola, “Gentlemen, ye matter bahut urgent hai aur completely secret. Government ko Eiffel Tower todna padega.”

Sab log stunned ho gaye. Lustig ne explain kiya ki tower ko originally sirf temporary structure banaya gaya tha (Exposition of 1889 ke liye). Ab uski maintenance cost bahut

zyada ho chuki hai. Country financial crisis face kar rahi hai, isliye usse repair karne ka cost justify nahi ho raha. Waise bhi kai Parisians Eiffel Tower ko ek boring eyesore mante hain. “Gentlemen,” Lustig bola, “aap sab ko invite kiya gaya hai ki Eiffel Tower ke liye government ko scrap metal ka offer do.”

Phir unhe government ke official stationery par kuch figures diye gaye — tower ke metal tonnage, etc. Sabke aankhon mein numbers dekh ke paisa chamakne laga. Uske baad Lustig unhe ek limo mein Eiffel Tower le gaya. Usne official badge flash kiya, unhe tour diya, aur interesting stories bhi share ki.

Visit ke end pe Lustig ne unse bola ki 4 din ke andar apne offers uske suite mein submit karein.

Kuch din baad 5 logon mein se ek, Monsieur P., ko notice mila ki uska bid select hua hai. Tower ka deal secure karne ke liye use 2 din mein hotel suite aake ek certified check dena hoga — amount: 250,000 francs (aaj ke time mein approx $1,000,000). Check ke badle usse Eiffel Tower ka ownership document mil jaayega.

Monsieur P. super excited tha — soch raha tha ki history mein uska naam likha jaayega. Lekin jab wo suite pahuncha, toh uske mind mein doubts aane lage. Hotel mein milna thoda odd tha. Koi aur government official kyun nahi involved? Kahin ye sab scam toh nahi?

Lekin tabhi Lustig ka tone change ho gaya. Eiffel Tower ke baare mein baat karne ke bajaye usne apni low salary, biwi ke fur coat ke demand, aur apne unappreciated hard work ke baare mein complain karna shuru kiya.

Tab Monsieur P. ko realization hua — ye officer bribe demand kar raha hai. Shock hone ke bajaye usse relief feel hua. Usne socha: “Ye toh sach mein legit hai, kyunki har French bureaucrat ne pehle bhi bribe maangi hai.”

Monsieur P. ne kuch hazaar francs cash mein diya, certified check handover kiya, aur badle mein impressive looking documents leke hotel se gaya — profits aur fame ke sapne dekhte hue.

Lekin kuch din baad usse samajh aaya ki kuch toh galat hai. Jab usne government se contact kiya, toh clear ho gaya: na toh Lustig naam ka koi official exist karta hai, na Eiffel Tower todne ka koi plan tha.

Monsieur P. ne kabhi police ko inform nahi kiya. Use pata tha agar ye news bahar aayi, toh uska public image aur business dono khatam ho jaayenge.

## Interpretation

Agar Lustig ne Arc de Triomphe ya koi bridge ya statue sell karne ki try ki hoti, toh shayad koi us par believe nahi karta. Lekin Eiffel Tower itna bada aur unbelievable option tha ki logon ne socha bhi nahi ki ye con ho sakta hai. Itna improbable tha ki Lustig 6 mahine baad Paris laut ke usi Tower ko phir se bech paya — is baar aur zyada price pe, approx $1,500,000 ke barabar francs mein.

Jab deception large-scale pe hoti hai, toh human eye easily distract ho jaati hai. Bada scale, badi confidence, aur badi boldness logon ke doubt ko kill kar deti hai. Agar tumhe lagta hai ki saamne wale ko shak ho raha hai, toh Lustig ki tarah karo: back out mat karo, price aur bada kar do. Jab tum zyada demand karte ho, toh saamne wala defensive ho jaata hai, aur tumhare boldness ke impact se doubt hata deta hai.

Action mein doubt dangerous hota hai. Performer ke mind mein agar failure ka dar ho, toh onlooker usse already failed maan leta hai. Jab kisi kaam ki wisdom doubtful lage, toh usse na karna zyada safe hota hai.

— Baltasar Gracián, 1601–1658

## THE STORY OF HUH SAENG

Namsan Valley ke ek chhote se thatched cottage mein Mr. aur Mrs. Huh Saeng rehte the. Huh Saeng ne 7 saal tak apne aap ko ek thande kamre mein band rakha aur sirf books padhta raha.

Ek din uski wife, aansuon ke saath boli, “Suno ji, tumhare book padhne ka kya fayda? Main apni jawani doosron ke liye kapde dhote aur silte bitayi hai. Mere paas ek bhi extra jacket ya skirt nahi hai, aur pichhle 3 din se maine kuch khaya nahi. Mujhe bhookh lag rahi hai, aur main thand se mar rahi hoon. Ab aur nahi jhela jaa raha!”

Ye sunkar middle-aged scholar ne chup chaap apni kitab band ki, khada hua aur bina kuch kahe ghar se bahar chala gaya.

City ke centre mein jaake usne ek aadmi se poocha, “Bhai, is sheher ka sabse rich aadmi kaun hai?” Us aadmi ne jawab diya, “Bichare dehati! Tumhe nahi pata Bvôn-ssi, millionaire? Uska glittering tile-roofed ghar wahan hai — baarah gates ke saath.”

Huh Saeng sidha us rich man ke ghar chala gaya. Bade gate se andar jaake usne guest-room ka darwaza khola aur host se bola: “Mujhe apne commercial business ke liye 10,000 yang chahiye. Mujhe aapse loan chahiye.”

Bvôn-ssi ne calmly poocha, “Kahan bhejwana hai ye paisa?”
“To the Ansông Market, kisi commission merchant ke naam.”

“Okay. Main Kim ko bol dunga, jo wahan ka sabse bada commission agent hai. Tumhe wahan paisa mil jaayega.”
“Thank you. Good-bye.”

Jab Huh Saeng nikal gaya, toh baaki guests ne poocha: “Aapne ek unknown, poor-looking aadmi ko itna paisa kaise de diya?”

Bvôn-ssi ne confident expression ke saath bola: “Usne ragged clothes pehne the, lekin bola confidently aur clearly — bina shame ya inferiority ke. Aise log ya toh pagal hote hain, ya self-confident businessmen. Uski eyes aur voice dekh ke lagta hai wo extraordinary man hai. Main paisa aur insaan dono ko pehchanta hoon. Paisa aksar aadmi ko chhota bana deta hai, lekin aise log bade paison ka kaam karte hain. Main khush hoon ki maine kisi bade aadmi ko support kiya.”

## Observance II

1533 mein jab Vasily III, Grand Duke of Moscow, apne deathbed par tha, usne apne 3 saal ke bete Ivan IV ko successor declare kiya. Uski young wife Helena ko regent banaya gaya jab tak Ivan mature ho jaaye.

Boyars — powerful aristocrats — secretly khush the. Unhe laga ab unka time aa gaya hai. Vasily mar chuka tha, Ivan sirf 3 saal ka bachcha tha, aur power ek inexperienced woman ke paas thi. Wo royal control ko weaken karna chahte the.

Helena ne threat samajh liya aur apne trusted friend Prince Ivan Obolensky ko help ke liye bulaya. Lekin 5 saal baad Helena ko Shuisky family ke ek member ne poison de diya. Shuiskys ne government control le liya aur Obolensky ko jail mein dal diya, jahan uski bhookh se death ho gayi.

8 saal ka Ivan ab akela orphan tha. Jo bhi uske kareeb aane ki koshish karta, usse ya toh exile kar diya jaata ya maar diya jaata.

Ivan palace mein bhookha, poorly dressed, aur often hiding mein rehta. Shuiskys kabhi-kabhi use dhoondte, royal dress pehnate, uske haath mein scepter dete aur throne par bithate — ek mocking ritual jisme wo Ivan ka mazaak udaate. Fir usse hata dete.

Ek raat kuch Shuisky members ne Russian church ke head — Metropolitan — ka palace mein peecha kiya. Metropolitan Ivan ke room mein chhup gaya. Ivan ne dekha kaise unhone us religious leader ko insult kiya aur maar-peet ki.

Ivan ka ek hi friend tha — boyar Vorontsov. Ek din Ivan, Vorontsov aur naye Metropolitan palace ke refectory mein baat kar rahe the, tabhi Shuiskys aaye, Vorontsov ko maara aur Metropolitan ke robes ko faad ke un par paon rakh diya. Phir Vorontsov ko Moscow se exile kar diya.

Ivan ne kabhi openly react nahi kiya. Boyars ne socha ki unka plan successful ho gaya — Ivan ab ek dumb aur fearful puppet ban chuka hai.

Lekin 29 December 1543 ki evening, 13 saal ke Ivan ne Prince Andrei Shuisky ko apne room bulaya. Jab Andrei room mein aaya, guards wahan ready khade the. Ivan ne finger point kiya aur order diya: "Isse arrest karo, kill karo, aur uski body ko royal kennel ke bloodhounds ke saamne phenk do."

Agle kuch dinon mein Ivan ne Andrei ke close allies ko arrest karwa ke exile kar diya. Boyars bilkul shock mein aa gaye. Unhe samajh hi nahi aaya ki ye boy suddenly itna bold kaise ho gaya.

Unhone underestimate kiya tha. Ivan ne 5 saal wait karke ek precise, fearless move kiya — jisne uski decades tak ki power ko secure kar diya.

## Interpretation

Duniya boyars se bhari hui hai — aise log jo tumse nafrat karte hain, tumhare ambition se darte hain, aur apne girte power ko cling karke rakhte hain. Tumhe respect paani hai, apni authority prove karni hai — lekin jaise hi ye log tumhari boldness ko sense karte hain, wo tumhe block karne ki koshish karte hain.

Ivan ne aise situation ko is tarah handle kiya: wo chup raha, na ambition dikhaya na dissatisfaction. Wo wait karta raha, aur jab sahi waqt aaya, palace guards ko apni side le liya. Guards already Shuiskys ki cruelty se nafrat karte the. Jab unhone Ivan ka plan maan liya, Ivan ne ek dum tezi se attack kiya — directly finger point kiya Shuisky par, bina koi mauka diye.

Agar tum kisi boyar se negotiate karte ho, toh tum uske liye ek opportunity create karte ho. Ek chhoti si compromise uske liye ek toehold ban jaati hai jisse wo tumhe tod sakta hai. Bold action bina warning ke — wo saare toeholds hata deta hai, aur tumhari authority build karta hai. Isse tum tumhare critics ko darate ho, aur un logon ka confidence jeet lete ho jo boldness ko admire karte hain.

## Observance III

1514 mein Pietro Aretino, sirf 22 saal ka tha aur ek wealthy Roman family ke kitchen mein assistant scullion ke roop mein kaam karta tha. Lekin uske andar writer banne ka bada ambition tha — aisa writer jo apna naam duniya bhar mein chhapa de. Lekin ek chhote servant ke liye aisa sapna pura kaise ho?

Usi saal Pope Leo X ke paas Portugal ke king ki taraf se ek grand embassy aayi. Gifts mein sabse bada gift tha ek elephant — jo imperial Rome ke baad pehli baar wahan aaya tha. Pope us elephant (jiska naam tha Hanno) se itna pyaar karte the ki usko gifts, care sab kuch dete the. Lekin kuch time baad Hanno bahut beemar ho gaya. Doctors aaye, usse 500-pound ka purgative diya, lekin koi faida nahi hua. Hanno mar gaya aur pope mourning mein chala gaya. Grief mein unhone painter Raphael ko bulaya aur bola ek life-sized painting banao Hanno ke tomb ke upar, with the line: "What nature took away, Raphael has with his art restored."

Kuch dino baad Rome mein ek anonymous pamphlet circulate hone laga, jiska title tha "The Last Will and Testament of the Elephant Hanno." Poora Rome usse padh ke has raha tha.

Usmein likha tha —
"To my heir Cardinal Santa Croce, I give my knees, taaki wo meri tarah achhi tarah jhuk sake...
To my heir Cardinal Santi Quattro, I give my jaws, taaki wo Christ ke revenues easily nigal sake...
To my heir Cardinal Medici, I give my ears, taaki wo har kisi ki harkate sun sake..."

Aur Cardinal Grassi ke liye (jinki lechery ki reputation thi), Hanno ne apna ek *oversized anatomical part* bequeath kiya.

Pamphlet ne kisi ko nahi chhoda — sab powerful logon ke flaws expose kiye, even the pope. End mein likha tha:
"See to it that Aretino is your friend, for he is a bad enemy to have.
His words alone could ruin the high pope, so God guard everyone from his tongue."

## Interpretation

Ek hi chhoti pamphlet se, Aretino — ek shoemaker ka beta, ek servant — Rome mein famous ban gaya. Sab log jaanna chahte the yeh daring writer kaun hai. Pope bhi impressed hua, usse papal service mein job de di. Aretino ke bold aur cutting words ne usse *Scourge of Princes* bana diya. France ke king se leke Hapsburg emperor tak usse respect aur fear karte the.

Fear hamesha exaggerate karta hai. Jab log tumse darte hain, toh wo tumhare baare mein khud hi dangerous soch banate hain. Aur aksar ye hi fear unhe galat steps lene par majboor karta hai — jaise Duke jiska mention Cardinal de Retz karta hai.

Aretino strategy simple hai:
Jab tum small aur unknown ho, toh kisi bade Goliath ko attack karo. Target jitna bada hoga, tumhe utni hi attention milegi. Attack jitna bold hoga, utna hi tum crowd se alag dikhoge, aur log tumhe admire karenge.

Duniya mein kai log daring sochte hain, lekin bolne ya likhne ki himmat nahi karte. Tum unka voice bano. Sabse bada target choose karo aur sabse bada shot lo. Public ko ye spectacle pasand aayega, aur underdog ko glory aur power milegi.

## 1111. BOY AND

Ek ladka field mein khelte hue nettle plant se chubh gaya. Wo chillate hue apni maa ke paas gaya aur bola, “Maine sirf chhua aur mujhe chubh gaya.” Maa boli, “Yeh sirf chhua isliye chubh gaya. Agli baar agar nettle se deal karna ho, toh usse tightly pakadna. Tab wo tumhe hurt nahi karega.”

Jo bhi karo, full boldness ke saath karo.

— *Fables, Aesop. Sixth Century B.C.*

## KEYS TO POWER

Zyada tar log kaafi timid hote hain. Hum tension aur conflict avoid karna chahte hain, aur sabko khush rakhna chahte hain. Hum bold action ka soch to lete hain, lekin rarely usse

execute karte hain. Hum consequences se darte hain — log kya sochenge, kya react karenge, ya hum kis hostility ka samna karenge agar hum apni normal boundaries ke bahar chale gaye.

Kabhi-kabhi hum apni timidity ko dusron ke concern ke roop me present karte hain — jaise hume unhe hurt nahi karna, offend nahi karna — but sach ye hai ki ye kaafi self-centered hota hai. Hum apne image ko lekar zyada worried hote hain. Boldness on the other hand outward-facing hoti hai — less self-conscious, less repressed — aur log iske around zyada comfortable feel karte hain.

Iska best example seduction me milta hai. Har great seducer bold hota hai. Casanova ki boldness isme nahi thi ki wo woman ko kis daring way me approach karta ya flattering words use karta — wo pura apne aap ko us woman ke liye dedicate kar deta tha. Wo use feel karata tha ki wo uske liye kuch bhi kar sakta hai, even risk his life — aur kai baar usne kiya bhi. Jo woman ye attention paati thi, usse clearly feel hota tha ki Casanova kuch bhi chhupa nahi raha. Ye simple compliments se kahin zyada powerful hota tha. Wo kabhi hesitation ya doubt nahi dikhata — kyunki wo feel hi nahi karta tha.

Seduction ka charm isi me hota hai ki wo hume apne doubts se temporarily door le jata hai. Jaise hi seducer hesitate karta hai, poora charm break ho jata hai — hume lagta hai ki ye sab ek deliberate act hai, ek effort hai — aur hume uski self-consciousness dikhne lagti hai. Boldness attention ko bahar divert karta hai aur illusion ko alive rakhta hai. Ye kabhi awkwardness ya embarrassment create nahi karta. Isi wajah se hum bold logon ko admire karte hain — unke confidence se hum inspire hote hain, aur apne inward doubts se temporarily bahar aa jate hain.

HOW I OBSERVE BEHAVIOR IN LOVE

Lekin jab wo log samne hote hain jo tumhare dil par asar chhodte hain, tab tum timid ban jaate ho. Ye quality ek average woman ko attract kar sakti hai, lekin ek worldly woman ke liye tumhe alag weapons use karne chahiye. Main tumse, auraton ke behalf par keh rahi hoon: koi bhi aisi nahi hoti jo thoda rough treatment ko zyada consideration se prefer na kare. Bahut saare men apni blunders se zyada hearts lose karte hain jitna unki virtue save karti hai. Jitna timid ek lover hota hai, utna hi humari pride usse aur push karne par majboor karti hai. Jitna wo humare resistance ka respect karta hai, utna hi hum usse aur zyada respect expect karte hain.

Hum lagatar try karte hain chhupane ki ki humne kisi ko love karne diya. Agar ek woman ko tum ye feel kara do ki wo sirf surprise ya force ki wajah se pighli hai, aur tum uska value kam nahi kar rahe — to main guarantee deti hoon ki tum uska heart jeet loge. Thoda bold hona tum dono ko comfortable kar dega. Yaad hai M. de la Rochefoucauld ne kya kaha tha:

"Ek reasonable man agar love me ho to wo madman jaisa act kar sakta hai, lekin idiot jaisa nahi."

LIFE LESSONS FROM NAPOLEON AND OTHERS

Kuch hi log naturally bold hote hain. Napoleon ne bhi battlefield par boldness develop ki thi — kyunki waha life and death ka matter hota tha. Social situations me wo timid tha, lekin usne boldness har jagah practice ki — kyunki usne dekha ki ye kitna powerful tool hai. Boldness ne usse literally bada banaya, jabki wo physically chhota tha.

Ivan the Terrible ka example bhi dekho — ek harmless boy ne sirf bold decisions le kar apne aap ko ek powerful leader me transform kar liya.

Tumhe bhi apni boldness ko practice karna hoga. Iska use kai jagah hoga. Negotiation sabse achhi jagah hai start karne ke liye — specially jab tumse apna price poocha jata hai. Kai baar hum apne aap ko underestimate karke kam price bol dete hain.

Jab Christopher Columbus ne Spain se apne voyage ke liye support maanga, to usne ye bhi demand kiya ki use "Grand Admiral of the Ocean" kaha jaye — aur court ne ye maan liya. Jo price usne bola, wahi mila — kyunki usne khud ko respect diya, aur logon ne bhi diya. Henry Kissinger bhi jaanta tha ki negotiation me bold demands better hoti hain — chhoti chhoti concessions de kar dusre ko please karne se kaam nahi chalta. Set your value high. Fir usse bhi zyada high.

Samjho: Agar boldness natural nahi hai to timidity bhi nahi hai. Ye ek habit hai jo conflict avoid karne ke chakkar me develop hoti hai. Agar tum timid ho gaye ho to use nikaal do. Bold action ke consequences tumhare dimaag me zyada bade ban gaye hain, real life me nahi. Actually, timidity ke consequences zyada kharab hote hain — tumhara value low hota hai, aur tum ek self-fulfilling cycle me phase jaate ho.

Yaad rakho: Bold move ke problems ko aur zyada boldness se fix bhi kiya ja sakta hai.

Image: The Lion and the Hare

Lion kabhi gaps nahi chhodta — uske moves fast hote hain, jaws powerful. Timid hare kuch bhi karega danger se bachne ke liye, lekin apne fear ke chakkar me wo trap me fas jata hai, ya seedha enemies ke muh me chala jata hai.

Authority (Niccolò Machiavelli)

Mujhe lagta hai ki impulsive hona cautious hone se better hai. Fortune ek woman ki tarah hoti hai — agar tum use jeetna chahte ho to forcefully conquer karna padta hai. Wo bold

logon ko zyada pasand karti hai — young logon ko, kyunki wo zyada fierce hote hain aur zyada daring ke saath jeette hain.

## REVERSAL

Boldness har jagah ka strategy nahi hona chahiye. Ye ek tactical tool hai — sahi moment pe use karo. Plan properly, think smart, aur last me ek bold move se success pao. Boldness ek learned skill hai, aur use control karna bhi seekhna padta hai. Life me sirf audacity ke saath jeena exhausting aur dangerous dono hota hai. Tum zyada logon ko offend kar doge.

Lola Montez iski example thi — boldness ne usse king of Bavaria tak pahucha diya, lekin control na kar paane ki wajah se har jagah uska downfall hua — Bavaria, England, sab jagah. Boldness kab cruelty ya madness lagne lagti hai, iska sense usne lose kar diya tha. Ivan the Terrible bhi same galti kiya — boldness uska success tha, lekin usne uska limit kabhi nahi samjha. Ye uske life ka violent pattern ban gaya.

Timidity ka power ke world me koi jagah nahi — lekin fake timidity useful ho sakti hai. Jab tum pretend karte ho ki tum shy ho, to dusre relax ho jaate hain — aur tum unhe unexpected moment me boldness ke saath surprise de sakte ho.

# LAW 29

# PLAN ALL THE WAY TO THE END

## Judgment

End result hi sab kuch hota hai. Hamesha end tak ka plan banao, har possible consequence, obstacle aur chance ko dhyan me rakhte hue jo tumhari mehnat barbaad kar sakta hai aur kisi aur ko credit de sakta hai. Jab tum end tak ka plan banaoge to situations se overwhelmed nahi hoge aur tumhe pata hoga ki kab rukna hai. Fortune ko softly guide karo aur future ko shape do by thinking long-term.

## Transgression of the Law

1510 me ek ship Hispaniola (aaj ka Haiti aur Dominican Republic) se Venezuela ke liye nikla tha, jahan usse ek Spanish colony ko rescue karna tha. Port se kuch hi dur ek stowaway ek provision chest se bahar nikla: Vasco Núñez de Balboa, ek noble Spaniard jo New World me gold ki talash me aaya tha lekin debt me chala gaya aur apne creditors se bachne ke liye chest me chhup gaya tha.

"Bahut kam log hote hain—aur wo exceptions hote hain—jo present moment ke bahar sochne ya mehsoos karne ki ability rakhte hain."
– Carl von Clausewitz, 1780–1831

Balboa tabse gold ke obsession me tha jab Columbus Spain wapas aaya tha aur El Dorado naam ke ek mythical golden kingdom ki kahani sunayi thi. Balboa sabse pehle adventurers me se tha jo is land of gold ki talash me aaya, aur usne pehle din se decide kar liya tha ki sirf wahi isse dhoondh nikalega — apni audacity aur single-mindedness ke dum pe. Ab jab wo creditors se free tha, to koi usse rok nahi sakta tha.

Lekin ship ke owner, ek rich jurist Francisco Fernández de Enciso, jab stowaway ke baare me suna to gusse me aagaya, aur usne order diya ki Balboa ko pehle island par utar diya jaye. Par kisi island tak pahuchne se pehle Enciso ko news mili ki jise colony wo rescue karne ja raha tha, wo to abandon ho chuki hai. Yeh Balboa ka chance tha. Usne sailors ko Panama ke apne pichle voyages ke baare me bataya aur un rumors ke baare me bhi jahan gold hone ki baat thi. Sailors excited ho gaye aur Enciso ko mana liya ki Balboa ki jaan baksh

di jaye aur Panama me ek new colony establish ki jaye. Kuch hafton baad unhone apne naye settlement ka naam “Darien” rakha.

Darien ka pehla governor Enciso bana, lekin Balboa kisi aur ko initiative lene dene wala nahi tha. Usne sailors ke beech Enciso ke khilaaf campaign chalaya, jiske baad unhone clear kar diya ki wo Balboa ko hi governor chahte hain. Enciso Spain bhag gaya, apni jaan ke darr se.

Kuch mahine baad jab Spain ke king ka representative Darien aaya official governor banne ke liye, to usse wapas bhej diya gaya. Wapas Spain jaate waqt wo samundar me doob gaya. Doobna accidental tha, par Spanish law ke hisaab se Balboa ne governor ko maar diya tha aur uska position chhinka tha.

Balboa ke bold moves ne usse pehle bhi mushkilein nikalne me help ki thi, lekin ab uske gold aur glory ke sapne tootne lag gaye. El Dorado ka claim lene ke liye usse Spanish king ka approval chahiye hota, jo ek outlaw hone ke nate usse kabhi nahi milta. Ek hi solution tha. Panamanian Indians ne Balboa ko ek bade ocean ke baare me bataya tha jo Central America ke dusre side tha, aur bola tha ki agar wo us western coast par south travel kare to usse ek golden land milegi, jiska naam uske kaano me "Biru" jaisa laga. Balboa ne decide kiya ki wo dangerous Panama jungles ko cross karega aur pehla European banega jo is naye ocean me pair dhoega. Wahan se wo El Dorado ki taraf march karega. Agar usne ye Spain ke behalf me kiya to king uska favor karega aur uski life bhi bach jayegi — lekin ye sab Spanish authorities ke pahuchne se pehle karna tha.

## The Two Frogs

Do frogs ek hi pool me rehte the. Summer ke heat me pool dry ho gaya to wo dono naya ghar dhundhne nikle. Raaste me unhe ek deep well mila jisme paani kaafi tha. Ek frog ne bola, “Chalo iss well me utar jaate hain, yeh hume shelter aur food dega.” Dusra frog thoda cautious tha. Usne reply diya, “Lekin agar paani khatam ho gaya to hum itni depth se wapas kaise niklenge?”

"Kisi bhi kaam ko bina consequences ko sochke mat karo."
– Fables, Aesop, 6th Century B.C.

1513 me Balboa ne 190 soldiers ke sath apni journey start ki. Jab tak wo isthmus ka aadha part cross kar paaye (jo us jagah 90 miles wide tha), sirf 60 soldiers bache the. Baaki sab harsh conditions—blood-sucking insects, torrential rain, fever—se mar gaye the. Finally ek mountaintop se Balboa wo pehla European bana jisne Pacific Ocean ko dekha.

Kuch din baad, usne apna armor pehne huye Castile ka banner leke us ocean me kadam rakha, aur uske saare seas, lands, aur islands ko Spanish throne ke naam claim kar diya.

"End ko zarur dekho, chahe tum kuch bhi plan kar rahe ho. Aksar God kisi insaan ko khushi ki ek jhalak deta hai, aur phir usse poori tarah barbaad kar deta hai."
– The Histories, Herodotus, 5th Century B.C.

Balboa ko jab woh South America ke area me pahucha, toh wahan ke Indians ne uska welcome kiya gold, jewels aur precious pearls ke saath – aise jo usne kabhi pehle nahi dekhe the. Jab usne pucha ki yeh sab kahan se aaye, Indians ne south ki taraf point kiya, jahan Incas ka land tha. Lekin Balboa ke paas sirf thode soldiers bache the. Usne decide kiya ki abhi ke liye wapas Darien jaana sahi hoga, ye jewels aur gold Spain bhejna chahiye goodwill ke gesture ke roop me, aur ek badi army mangni chahiye taaki El Dorado ka conquest kiya ja sake.

Jab Spain me yeh news pahuchi ki Balboa ne isthmus cross kiya, western ocean discover kiya, aur El Dorado conquer karne ka plan banaya hai, toh pehle ka criminal ab ek hero ban gaya. Usse turant naye area ka governor declare kar diya gaya. Lekin king aur queen tak yeh khabar pahuchti usse pehle, unhone already ek fleet bhej diya tha, Pedro Arias Dávila (yaani "Pedrarias") ke command me, jisko Balboa ko arrest karne aur colony ka command lene ke orders mile the. Jab tak Pedrarias Panama pahucha, usse pata chal gaya tha ki Balboa ko maafi mil chuki hai, aur ab dono ko milke govern karna hoga.

Lekin Balboa ko fir bhi ajeeb sa feel ho raha tha. Gold uska dream tha, El Dorado uski only desire thi. Usne iss sapne ke liye apni jaan baar-baar jokhim me daali thi, aur ab uss wealth aur glory ko kisi outsider ke saath share karna uske liye bardasht ke bahar tha. Jaldi hi usse samajh aa gaya ki Pedrarias bhi jealous aur bitter insaan hai, aur is partnership se bilkul khush nahi hai. Ek hi solution tha: Balboa ne propose kiya ki jungle ko cross kiya jaye ek badi army ke saath, jo ship-building material aur tools le jaaye. Pacific coast pahuchkar, woh ek armada banayega Incas ko conquer karne ke liye. Surprisingly, Pedrarias ne plan approve kar diya – shayad usse laga yeh kabhi successful nahi hoga. Jungle ke iss dusre march me hundreds mar gaye, aur jo timber wo le ja rahe the, torrential rains me sad gaya. Balboa fir bhi fearless tha – duniya ki koi power uska plan fail nahi kar sakti thi – aur Pacific pahuchkar usne naye lumber ke liye trees cut karne start kar diye. Lekin ab uske paas sirf thode aur weak log bache the, aur invasion launch karna possible nahi tha. Fir se usse Darien wapas jaana pada.

Waise bhi, Pedrarias ne usse wapas bulaya tha ek naye plan ke discussion ke liye. Settlement ke outskirts me, Balboa ko uska purana friend Francisco Pizarro mila, jo pehle uske saath isthmus cross kar chuka tha. Lekin yeh ek trap tha: Pizarro ne 100 soldiers ke saath usse gher liya, arrest kiya, aur Pedrarias ke paas wapas bhej diya. Wahan Balboa par rebellion ka case chala, aur kuch din baad uska sar kaat kar basket me daal diya gaya, uske trusted followers ke saath. Saal baad Pizarro khud Peru pahucha, aur Balboa ke achievements sab bhool gaye.

## The King. The Sufi. And The Surgeon

Ek zamane me Tartary ka ek king apne noblemen ke saath walk kar raha tha. Roadside par ek abdal (wandering Sufi) tha, jisne bola: "Jo bhi mujhe 100 dinars dega, main usse ek achhi advice dunga." King ruk gaya aur bola: "Abdal, 100 dinars me kya advice doge?" Abdal bola: "Sir, pehle mujhe yeh amount de dijiye, fir main turant bataunga." King ne diya, expecting kuch extraordinary sunne ko milega. Dervish ne kaha: "Meri advice hai – kabhi bhi kuch start mat karo bina sochhe ki uska end kya hoga."

Yeh sunkar sab log hass pade, bole ki abdal ne toh smartly pehle paisa le liya. Lekin king ne kaha: "Tum log galat ho jo is advice pe hass rahe ho. Sabko pata hota hai ki koi kaam karne se pehle sochna chahiye, lekin fir bhi hum daily is rule ko todte hain, aur uska result bura hota hai. Main is dervish ki advice ko highly value karta hoon."

King ne decide kiya ki woh hamesha is advice ko yaad rakhega, aur isse gold letters me walls par likhwa diya, hatta ki silver plate par bhi engrave karwa diya.

Kuch time baad, ek plotter ne king ko maarne ka plan banaya. Usne royal surgeon ko bribe kiya prime minister banane ka promise dekar, agar woh king ke arm me poison wali lancet chubho de. Jab king ka blood let karne ka time aaya, ek silver basin rakha gaya tha blood collect karne ke liye. Surgeon ne uss basin par engrave line dekhi: "Never begin anything until you have reflected what will be the end of it." Tab uske dimaag me strike hua – agar plotter king ban gaya toh woh mujhe bhi turant marwa dega, aur apna promise nahi nibhayega.

King ne surgeon ko tremble karte hue dekha, aur poocha kya hua. Surgeon ne sab sach confess kar diya ussi moment pe.

Plotter ko turant arrest kiya gaya. King ne un sab logon ko bulaya jo abdal ke time present the, aur bola: "Ab bhi lagta hai tumhe ki dervish ki advice funny thi?"

## Interpretation

Zyada log heart se ruled hote hain, head se nahi. Unke plans vague hote hain, aur jab obstacles aate hain toh woh bas improvise karte hain. Lekin improvisation sirf next crisis tak hi le ja sakta hai – yeh kabhi bhi long-term planning ka substitute nahi ho sakta. Balboa ke paas glory aur wealth ka dream tha, lekin uska plan vague tha. Uske bold deeds aur Pacific discovery mostly bhula diye gaye, kyunki usne power ke world me sabse bada sin kiya – woh apna kaam halfway chhod gaya, dusron ke liye door open chhod diya.

Agar woh truly power wala insaan hota, toh usne pehle se rivals aur vultures ka risk samjha hota – jo uske conquest aur gold ke news sunke attract hote. Balboa ko Incas ki knowledge

secretly rakhni chahiye thi jab tak woh Peru conquer na kar leta. Tabhi uski wealth aur uska head secure hote. Jab Pedrarias aaya, ek real power-minded person usse khatam karne ya arrest karne ka plan banata, aur uske saath aayi army ko lead karta.

Lekin Balboa bas present moment me jee raha tha, emotional tha, kabhi bhi long-term nahi sochta tha.

Kya fayda aise great dream ka, jab uska benefit aur glory kisi aur ko mil jaye? Kabhi bhi vague aur open-ended dream me apna dimaag mat khona – always plan to the end.

OBSERVANCE OF THE LAW

1863 mein Prussia ke Premier Otto von Bismarck ne Europe ke power ka chessboard analyse kiya. Main players the England, France aur Austria. Prussia khud ek loosely allied German Federation ka hissa tha. Austria, jo Federation ka dominant member tha, make sure karta tha ki baaki German states weak, divided aur submissive bane rahein. Lekin Bismarck ko lagta tha ki Prussia ke liye sirf Austria ka servant ban ke rehna kafi nahi hai — uske liye destiny kuch aur hi thi.

Bismarck ka pehla move tha Denmark ke against ek chhoti war start karna, taaki Schleswig-Holstein wapas liya ja sake — wo territory jo pehle Prussia ki thi. Usse pata tha ki agar Prussia suddenly assertive banega toh France aur England alert ho sakte hain, isliye usne Austria ko bhi war mein partner banaya — yeh keh kar ki yeh sab Austria ke liye hi ho raha hai. War jeetne ke kuch mahine baad, Bismarck ne demand kiya ki yeh territories ab Prussia ko milni chahiye. Austria gusse mein tha, lekin compromise kiya — pehle Schleswig diya, aur ek saal baad Holstein bech diya. Duniya samajhne lagi ki Austria weak ho raha hai aur Prussia rise kar raha hai.

Uske baad Bismarck ne sabse bold move kiya: 1866 mein usne Prussia ke King William ko convince kiya ki wo German Federation se alag ho jaye — aur Austria ke against war kare. King William, uski wife, uska beta (crown prince), aur baaki German kingdoms ke princes — sab iss war ke khilaf the. Lekin Bismarck ne pressure ke bawajood war force kiya, aur Prussia ki superior army ne Austria ko sirf saat hafton mein hara diya. War ke baad, jab king aur generals Vienna tak march karna chahte the aur zyada land lena chahte the, Bismarck ne unhe roka — ab usne apne aap ko peace ka supporter dikhaya. Result yeh hua ki Austria ne ek treaty sign ki jisme Prussia aur baaki German states ko full autonomy mil gayi. Prussia ab newly formed North German Confederation ka leader ban gaya.

Ab France aur England ko dar lagne laga ki Bismarck — jise wo "Iron Chancellor" keh rahe the — Europe ko invade karne wala hai. Teen saal baad, Bismarck ne France ke saath bhi war provoke ki. Pehle usne France ko Belgium annex karne ka indirect permission diya, phir last

moment pe apna decision change kar diya. Iss cat-and-mouse game ne French Emperor Napoleon III ko bhadka diya, aur apne hi King ko bhi France ke against uksaya. War 1870 mein shuru ho gaya. Naya German Federation full force se war mein aaya, aur Prussia ke powerful military ne France ko bhi kuch mahine mein destroy kar diya.

Bismarck khud France ki land lene ke against tha, lekin generals ne usse force kiya ki Alsace-Lorraine ko federation ka hissa banaya jaye. Ab pure Europe ko lagne laga ki Prussian power rukne wali nahi hai. Ek saal baad Bismarck ne German Empire banaya, jisme Prussian king Emperor bana aur Bismarck khud ek prince. Lekin tab ek ajeeb cheez hui — Bismarck ne aur koi war start nahi kiya. Jab baaki European powers colonies acquire karne mein lage the, usne Germany ke colonial expansion ko bahut limit kiya. Uska main focus land nahi, security tha. Baaki zindagi usne Europe mein peace maintain karne aur wars avoid karne mein laga di. Log samjhe ki wo badal gaya hai — lekin unhe samajh nahi aaya: yeh sab uski original plan ka last move tha.

> "Jo log future ke liye fortune-tellers se poochte hain, wo apne andar ke asli intuition ko kho dete hain — jo kisi bhi prediction se hazaar guna zyada accurate hota hai."
> — Walter Benjamin, 1892–1940

## KEYS TO POWER

Ancient Greek cosmology ke according, gods future ko clearly dekh sakte the — har chhoti detail tak. Lekin humans ko fate ka victim maana jaata tha — wo present moment aur apni emotions mein fase rehte the, aur aage ke dangers dekh nahi paate the. Lekin kuch heroes jaise Odysseus jo present se aage soch pate the, aur long-term plan banate the — wo lagbhag god-like ban jaate the. Aaj bhi same logic apply hota hai — jo log future ko visualize kar ke patiently apne plans complete karte hain, unmein ek alag hi power hoti hai.

Zyadatar log present moment ke andar hi fase hote hain, isliye long-term foresight ka matlab hi power hota hai. Ye power hoti hai immediate danger aur pleasure ko ignore karne ki — natural human tendency hoti hai react karna, lekin agar aap usse overcome karke thoda distance se cheezein soch paayein, toh aap powerful ban jaate hain. Log sochte hain ki wo planning kar rahe hain, lekin asal mein wo apne desires ke basis par future imagine karte hain — unke plans vague hote hain, reality-based nahi hote. Wo sirf happy ending imagine karte hain, lekin real consequences ignore kar dete hain.

415 B.C. mein Athenians ne Sicily pe attack kiya, ye soch ke ki unhe riches, power aur war ka glorious end milega. Unhone yeh nahi socha ki invasion itni door se risky hoga, ya Sicilians

apni land ke liye aur zyada aggressively ladenge. Wo yeh nahi samajh paaye ki enemies ek ho jayenge, aur multi-front war unki army ko stretch kar dega. Ye poora expedition disaster ban gaya — ek great civilization ka downfall ho gaya. Ye sab hua kyunki unhone heart se decision liya, mind se nahi.

Cardinal de Retz, 17th-century Frenchman, ne is human tendency ko samjha. 1651 mein jab wo French monarchy ke against rebellion lead kar rahe the, tab young King Louis XIV Paris se bahar chala gaya. Revolutionaries ne socha yeh unke liye relief hoga. Lekin baad mein court ka Paris ke bahar hona unke liye dangerous prove hua — kyunki court ab free tha strategy plan karne ke liye. De Retz ne likha: "Log usually present danger se zyada dar jaate hain, aur future ke danger ko underestimate karte hain."

Agar hum door ke dangers ko pehle se dekh paayein, toh kitni hi galtiyon se bach sakte hain. Kabhi-kabhi chhoti problem se bachne ke chakkar mein log badi problem mein phase jaate hain. Power kaafi baar is baat mein hoti hai ki aap kya nahi karte — wo foolish steps jo aap time pe avoid kar lete hain. Vague plans aapko problem mein daal sakte hain. Pehle detail mein soch lo — kya iska unintended consequence hoga? Kya naye enemies create ho sakte hain? Kya koi aur aapka credit le jaayega? Happy endings rare hote hain — sirf us illusion ke chakkar mein mat padho.

1848 ke French elections mein Thiers (man of order) aur Cavaignac (right-wing rabble-rouser) ke beech fight thi. Jab Thiers ko laga ki wo haar raha hai, usne Louis Bonaparte ko support karna decide kiya — Napoleon ka grand-nephew. Wo sochta tha ki Bonaparte sirf ek naam hai jo vote jeetwa sakta hai, aur baad mein use side kar diya jayega. Initially sab plan ke according chala, Bonaparte jeet gaya. Lekin Thiers ne ek simple cheez ignore kar di — ye so-called "imbecile" actually extremely ambitious tha. Sirf 3 saal baad Bonaparte ne parliament dissolve karke khud ko emperor declare kar diya, aur agle 18 saal tak France rule kiya.

Ending sab kuch hoti hai. End determine karta hai ki kaun jeetega, kaun har hoga, kisey credit milega. Aapka end goal clear hona chahiye, aur aapko hamesha usse mind mein rakhna chahiye. Aapko anticipate karna hoga ki kaun aapki mehnat ka credit le sakta hai. Har crisis mein aapko plan pe tikna hoga, aur kabhi bhi last moment improvisation ke chakkar mein nahi padna chahiye. Bismarck ne isi tarah success achieve kiya — har step plan kiya, distractions avoid kiye, aur jab goal achieve ho gaya toh quietly retire ho gaya. Ye level ka self-control godlike hota hai.

Jab aap kaafi steps aage dekh paate ho, aur plan ko end tak design karte ho, tab aap emotions aur impulsive decisions se bach jaate ho. Aapka vision clear hota hai, aur vagueness ya anxiety aapko distract nahi karte. Aap end dekh lete ho, aur usse kisi bhi cost pe miss nahi hone dete.

Image
Mount Olympus ke Gods clouds se neeche dekhte hain aur pehle hi samajh jaate hain ki kaunse bade dreams disaster mein badalne wale hain. Aur wo hum pe haste hain — ki kaise hum sirf present moment dekh paate hain, aur kaise apne aap ko fool karte hain.

Authority
Bahut easy hota hai kisi situation mein ghusne se pehle usse avoid karna — compare to usse escape karna once you're inside. Start slow, with control — apni energy bacha ke rakho last blow ke liye. Jab tak cheezon ki shuruaat humare control mein hoti hai, sab thik lagta hai — lekin ek baar wo momentum mein aa gayi, toh wo humein control karne lagti hain. (Montaigne)

## REVERSAL

Yeh strategic cliché hai ki har plan flexible hona chahiye, aur usme kuch alternatives hone chahiye — aur yeh baat bilkul sahi hai. Agar plan rigid ho gaya, toh sudden changes ke saath deal nahi kar paoge. Future ko study karne ke baad, jab aap apna target fix kar lete ho, tab aapko kuch alternate routes bhi ready rakhne chahiye.

Lekin real problem over-planning ya rigidity se nahi hoti — log usually vagueness aur impulsive reactions ki wajah se fail karte hain. Is Law ke reversal ka koi real purpose nahi hai — kyunki long-term planning avoid karke kabhi bhi kuch accha achieve nahi hota. Agar aapka vision clear hai aur aap long-term soch rahe ho, toh aap already samajh jaate ho ki future unpredictable hota hai — aur accordingly flexible bhi rehte ho. Bas ek clear goal aur deep planning hi aapko yeh freedom deti hai.

# LAW 30

# MAKE YOUR ACCOMPLISHMENTS SEEM EFFORTLESS

## JUDGMENT

Tumhare actions naturally hone chahiye aur aise lage ki effortlessly kiye gaye hain. Jo bhi mehnat, practice ya smart tricks tum use kar rahe ho, wo sab completely hidden rehni chahiye. Jab tum perform karo, toh aise karo jaise ye tumhare liye bahut easy ho — aur tum aur bhi better kar sakte ho. Kabhi bhi apni hard work ya efforts dikhane ki temptation mein mat aana — log sirf sawal uthayenge. Apne tricks kisi ko mat sikhao, warna woh tumhare against use ho sakti hain.

## KANO TANNYU – MASTER ARTIST

Date Masamune ne Tannyu ko ek baar 7-foot high gold screens decorate karne ke liye bulaya. Tannyu ne kaha ki black-and-white sketches suit karenge, aur ghar jaake sochne ke baad agle din subah jaldi aagaye. Usne pehle ek horseshoe ko ink mein dip kiya aur screen par uske prints banaye. Fir ek bade brush se kuch broad lines draw ki. Masamune, jo ye sab dekh raha tha, irritate ho gaya aur bola, "What a beastly mess!" aur wapas chala gaya.

Retainers ne bataya ki wo kaafi gusse mein tha. Tannyu ne simply kaha, "Usse dekhna nahi chahiye jab main kaam kar raha hoon, wo final result dekhe." Fir usne ek chhota brush uthaya aur thodi touches diye, jisse horseshoe prints crabs ban gaye, aur broad strokes rushes. Doosri screen par usne ink splashes kiye, aur kuch strokes ke baad wo swallows ban gaye jo willow trees ke upar ud rahe the. Jab Masamune ne final artwork dekha, toh jitna wo pehle irritate tha, usse kahi zyada impressed ho gaya.

## OBSERVANCE OF THE LAW I – CHA-NO-YU: THE JAPANESE TEA CEREMONY

Japanese tea ceremony “Cha-no-yu” ancient times se exist karta hai, lekin iska peak refinement 16th century mein aaya, jab Sen no Rikyu ne ise master kiya. Noble background na hone ke bawajood, Rikyu Emperor Hideyoshi ke trusted tea master aur adviser ban gaye. Unka success ka secret tha — natural appear hona aur apne effort ko conceal karna.

Ek baar Rikyu aur unka beta ek acquaintance ke house mein tea ceremony ke liye gaye. Unka beta bola ki unke gate ka antique look kaafi impressive hai. Rikyu ne bola, “Ye gate aise lagta hai jaise kisi mountain temple se laya gaya ho, aur isse lana costly raha hoga.” Unhone bola ki jab itna effort ek gate mein dikhta hai, toh tea ceremony mein bhi wo affectation dikhega — and actually, Rikyu ceremony se early nikal gaye kyunki wo artificial lag rahi thi.

Ek aur time Rikyu apne friend ke ghar tea pe gaye. Usne dekha ki host ne darkness mein ek lantern leke lemon tree se lemon cut kiya. Rikyu ko initially laga ki ye spontaneous act tha. But jab host ne lemon serve kiya with Osaka rice cake, toh Rikyu ko samajh aaya ki ye planned tha — sirf apni smartness dikhane ke liye. Wo politely refuse karke waha se nikal gaye.

Ek baar Emperor Hideyoshi Rikyu ke ghar tea ceremony ke liye aane wale the. Raat ko snow girne laga. Subah se pehle, Rikyu ne round cushions stepping stones par rakh diye. Subah snow ruk gaya, toh unhone cushions hata diye. Jab Hideyoshi aaya, usne dekha ki stepping stones pe perfectly clear snow-free path hai — itna elegant aur thoughtful gesture without any self-praise.

Sen no Rikyu ke death ke baad bhi unke ideas tea ceremony mein deeply influence karte rahe. Tokugawa shogun Yorinobu, jo Emperor Ieyasu ka beta tha, unka student tha. Usne ek famous master se banaya gaya stone lantern apne garden mein rakha. Lord Sakai Tadakatsu ne wo dekhne ka request kiya.

Yorinobu ne gardeners ko preparation karne bola. Gardeners ne socha lantern ke windows small hain aur unhe modern taste ke according bada kar diya. Jab Yorinobu ne ye dekha, toh wo furious ho gaye. Fir unhe yaad aaya ki ek aur lantern Kishu island pe rakha hai. Unhone best whale boat hire ki, expert rowers bulaye aur kaha ki 2 din mein lantern le aao. Rowers ne day-night travel kiya, aur perfect timing se pahunch gaye.

Ye doosra lantern untouched tha for 20 years, bamboo ke beech mein, jisse wo aur bhi antique aur graceful lag raha tha. Jab Lord Sakai aaya, toh usne lantern ko dekhkar admire kiya — unaware of the massive effort Yorinobu ne lagaya tha to keep it looking so effortlessly perfect.

THE RESILING MASTER

Ek baar ek wrestling master tha jise 360 techniques aati thi. Usne apne ek favorite student ko 359 techniques sikha di. Wo ladka itna proficient ho gaya ki sabko hara deta tha. One day usne sultan ke samne boast kiya ki wo apne master ko bhi hara sakta hai — sirf respect aur gratitude ki wajah se nahi karta.

Sultan ne ye sunn ke turant match arrange kiya. Match start hote hi ladka aggressive gaya, lekin master ne 360th secret move use kiya jise usne kabhi nahi sikhaya tha. Usne student ko uthake ground pe phek diya. Sab log cheer karne lage. Sultan ne master se poocha ki wo kaise jeeta, toh master ne bataya ki usne ek secret technique reserve rakhi thi aise hi situation ke liye.

Phir usne ek archery master ki kahani batayi — "Kisi ne bhi mujhse archery seekhi hai, toh end mein usne mujhe hi target banane ki koshish ki hai."

**Interpretation**
Sen no Rikyu ke liye kisi cheez ka achanak, naturally aur effortlessly beautiful lagna hi real beauty thi. Aisi beauty bina kisi warning ke dikhti thi, aur bilkul effortless lagti thi. Nature to apne rules se aisi cheezein bana leti hai, lekin insaan ko same cheez achieve karne ke liye kaafi mehnat aur planning karni padti hai. Aur jab woh mehnat dikhti hai, to magic khatam ho jaata hai. Gate ka bahut door se lana ya lemon ka unnaturally cut lagna isiliye effect ko spoil kar deta hai.

Aapko bhi apne effects create karne ke liye tricks aur smart planning use karni padegi—jaise snow pe cushions ya all-night rowing. Lekin audience ko kabhi bhi yeh nahi lagna chahiye ki iske peeche koi hard work tha. Nature kabhi apne tricks reveal nahi karta, aur jo cheez naturally effortless lagti hai, wohi nature ke power ke kareeb jaati hai.

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**OBSERVANCE OF THE LAW II**
Great escape artist **Harry Houdini** apne act ko promote karta tha as "The Impossible Possible." Aur jo log uske live escapes dekhte the, unhe lagta tha ki usne human capability ki limits ko tod diya hai.

1904 ke ek shaam, London me 4000 log ek theater me gathered the to watch Houdini accept a challenge—escape karna from manacles jo "strongest ever invented" boli gayi thi. In cuffs me 6 locks aur 9 tumblers each side me the. Birmingham ke ek maker ne 5 saal laga kar banayi thi. Experts tak hairaan the, keh rahe the ki aisi complexity pehli baar dekhi hai, aur impossible lag raha tha ki koi inhe tod paaye.

Experts ne Houdini ke wrists pe cuffs fit kiye, aur Houdini ek black cabinet me chala gaya. Time nikalta gaya, aur sabko lagne laga ki shayad is baar woh fail ho jaayega. Ek point pe Houdini bahar aaya aur bola ki cuffs temporarily hata do so he can remove his coat—andar garmi ho rahi thi. Challengers ne refuse kiya, soch rahe the yeh koi trick hai. Houdini ne bina hands use kiye, apne kandhon se coat hataya, usse ulta kiya, penknife apne teeth se nikala, aur sir ghumakar coat cut kiya. Jab woh coat se free hua, woh phir se andar chala gaya—audience uski skill aur grace se impressed thi.

Aur finally, Houdini phir bahar aaya—free hands ke saath, cuffs ko triumphantly upar uthakar. Log ab tak shock me the. Lagbhag ek ghanta laga usse, lekin usne kabhi panic nahi dikhaya. Lagta tha jaise woh deliberately time le raha ho taaki drama build ho, aur audience ka tension badhe. "Heat" wali complaint bhi performance ka part thi.

Spectators ko lagta tha ki Houdini unse khel raha tha: "Yeh cuffs kuch bhi nahi hai, main toh pehle hi free ho sakta tha."

Saalon me Houdini ne escape kiya embalmed sea monster ke andar se (jo half octopus, half whale tha), ek giant envelope se bina usse tod ke, brick walls me se guzra, straitjacket se free hua while hanging mid-air, icy water me bridges se jump kiya with chained hands and legs, aur ek glass tank me lock ho ke bina saans ke close to ek ghanta struggle karke free hua—har baar log shocked reh jaate the.

Usne kabhi bhi apne tricks explain nahi kiye. Audience aur critics bas guess karte rehte the—aur yeh mystery hi uski power aur reputation ko aur bada banati thi. Sabse shocking trick uska 10,000-pound elephant ko stage par disappear kar dena tha—aur woh bhi 19 weeks tak continuously. Kisi ko kabhi nahi samajh aaya ki elephant gaya kahan, kyunki us auditorium me kahin chhupne ki jagah hi nahi thi.

Uske escapes itne effortless lagte the ki log samajhne lage ki shayad uske paas psychic powers hain. Lekin ek German escape artist **Kleppini** ne claim kiya ki Houdini sirf complex gadgets ka use karta hai. Usne ye bhi claim kiya ki usne Houdini ko Holland me handcuff challenge me haraya tha.

Houdini ne speculation se problem nahi li, lekin jab kisi ne jhoot bola, woh tolerate nahi karta tha. 1902 me usne Kleppini ko ek public handcuff duel ke liye challenge kiya. Kleppini ne accept kiya, aur ek spy ke through French combination cuffs ka secret code "C-L-E-F-S" jaan liya. Plan yeh tha ki woh same cuffs stage pe choose karega aur easily escape kar jaayega—to prove ki Houdini sirf gadgets ka use karta hai.

Challenge wale din, sab plan ke mutabiq chala. Houdini ne cuffs ka choice diya, Kleppini ne wahi combination cuffs choose kiye. Peeche screen ke peeche test kiya aur wapas confidently aaya.

Lekin Houdini ko fraud ka sense ho gaya. Usne cuffs lagane se refuse kar diya. Stage pe dono ladne lage. Thodi der baad Houdini ne cuffs laga diye. Kleppini ne escape karne ki koshish ki—but ab same code kaam nahi kar raha tha. Woh shocked tha—peeche screen ke peeche code work kar raha tha, ab nahi kar raha. Hours nikal gaye, audience chali gayi, aur finally Kleppini ne give up kar diya.

Jo cuffs pehle "C-L-E-F-S" se khul rahe the, ab sirf "F-R-A-U-D" se khulte the. Kleppini kabhi nahi samajh paaya Houdini ne yeh kaise kiya.

Apni abilities ka full extent kabhi reveal mat karo. Wise log kabhi apna talent completely expose nahi karte agar woh chahte hain respect mile. Woh bas itna show karte hain ki samajh aa jaye unke paas knowledge hai, lekin samajhna mushkil hota hai ki kitni depth tak hai. Jab log sirf guess karte hain, tab unka respect zyada hota hai. Clear knowledge se kabhi utna veneration nahi milta jitna mystery se milta hai.

— *Baltasar Gracián* (1601–1658)

## Interpretation

Humein shayad kabhi exact pata na chale ki Houdini ne apni most brilliant escapes kaise ki, lekin ek baat clear hai — uske paas koi occult ya magic power nahi thi. Uski real power thi hard work aur endless practice, jo usne duniya se smartly chhupa ke rakhi. Houdini ne kabhi kuch bhi chance pe nahi chhoda — din raat locks ki working samajhta, centuries-old sleight-of-hand tricks ko research karta, mechanics ke books padhte rehta — jo bhi kaam aa sakta tha. Jo time research mein nahi jaata, woh apne body pe kaam karta — apne aap ko extremely flexible banata aur apne muscles aur breathing pe full control develop karta.

Apne career ke starting phase mein, ek old Japanese performer ne Houdini ko ek ancient trick sikhayi — kaise ek ivory ball ko nigal kar wapas laaya jaata hai. Houdini ne is trick ko ek peeled potato se endlessly practice kiya — string se baandh ke us potato ko throat muscles se up-down move karta raha, jab tak muscles itne strong na ho gaye ki bina string ke bhi woh trick kar sake. London handcuff challenge ke organizers ne Houdini ka body thoroughly check kiya tha, lekin kisi ne uske throat ke andar nahi dekha — jahaan woh small tools chhupa sakta tha. Fir bhi, Kleppini fundamentally galat tha: Houdini ke escapes tools ki wajah se nahi, balki uski practice, hard work aur deep research ki wajah se possible huye.

Actually, Houdini ne pura scene Kleppini ko outsmart karne ke liye hi plan kiya tha. Usne jaan bujhkar allow kiya ki Kleppini French cuffs ka code jaan le, fir cleverly stage par usi cuffs ko choose karne ke liye provoke kiya. Jab dono ka tussle hua, tab Houdini ne apni finger skills se code ko secretly change kar diya: "F-R-A-U-D." Usne is trick ke liye weeks tak practice ki thi, lekin audience ko kabhi bhi uske peeche ki mehnat dikhayi nahi di. Houdini kabhi nervous nahi dikhta tha — woh doosron ko nervous feel karwata tha. (Woh jaan bujhkar apne escapes ko drag karta tha taaki suspense build ho aur audience edge pe aa jaye.) Uske escapes hamesha graceful aur effortless lagte the — jaise woh koi superman ho.

Agar tum ek powerful person banna chahte ho, toh tumhe public mein appear hone se pehle relentlessly research aur practice karni chahiye. Kabhi bhi apna sweat aur struggle openly mat dikhana. Kuch log sochte hain ki apni mehnat dikhake woh apni sincerity prove kar rahe hain, lekin actually woh apne aap ko weak bana lete hain — jaise koi bhi woh kaam kar sakta hai agar woh thoda practice kare, ya jaise woh asli mein is kaam ke layak nahi hain. Apne efforts aur tricks ko apne tak rakho, aur duniya tumhe ek graceful, divine-level power ke roop mein dekhegi. Kabhi kisi god ka power ka source dikhayi nahi deta — sirf uska effect feel hota hai.

"*A line may take us hours,*
*but if it doesn't feel like a moment's thought,*
*our stitching and unstitching was in vain.*"
*— Adam's Curse, William Butler Yeats*

KEYS TO POWER

Power ka pehla concept insaan ne nature se liya tha—jaise sky mein lightning ka flash, achanak flood, ya kisi wild animal ki speed aur ferocity. In sabmein koi planning nahi hoti thi, bas ek sudden graceful appearance hoti thi jo life aur death pe control dikhata tha. Isi type ke effortless power ko hum hamesha se imitate karna chahte aaye hain. Science aur technology ne chahe speed aur power replicate kiya ho, lekin inmein wo grace missing hoti hai—kyunki machines noisy aur jerky hoti hain, wo effort dikha deti hain. Even best technology bhi us natural ease ka charm replace nahi kar sakti.

Children bhi isi effortless charm se humare upar power jama lete hain. Wo reflective nahi hote, aur naturally graceful hote hain. Hum uss state mein toh wapas nahi ja sakte, lekin agar hum waise ease ka illusion create kar saken, toh hum logon mein wahi awe create kar sakte hain jo kabhi nature karti thi.

Europe ke ek early writer, Baldassare Castiglione ne 1528 mein *The Book of the Courtier* likha jahan usne court life ke highly codified manners explain kiye. Usmein ek important concept tha: *sprezzatura*—matlab koi bhi cheez itni gracefully karo ki wo effortless lage. Usne kaha, "Aise nonchalance ke saath har cheez karo ki wo natural lage, bina kisi visible effort ke." Jab koi difficult kaam naturally aur gracefully hota hai, toh admiration aur bhi badh jati hai. Lekin jab koi visibly struggle karta dikhe, toh uska charm khatam ho jata hai.

Ye idea art world se bhi deeply connected tha. Renaissance artists apna kaam complete hone se pehle kisi ko nahi dikhate the—even popes ko bhi nahi. Michelangelo ne apne studio ka access strictly band rakha, kyunki wo chahte the ki sirf final result hi log dekhein. Agar log process dekhte, toh uska magic chala jata.

Vasari ne ek painter, Paolo Uccello ka example diya jiska obsession tha perspective ke rules ke saath. Uski paintings mein effort itna dikhta tha ki wo ugly lagti thi—kyunki wo natural nahi lagti thi. Yehi feeling humein un performers ke liye hoti hai jo stage par bahut zyada mehnat karte dikhte hain. Lekin calm, graceful performers lagte hain jaise wo naturally perform kar rahe hain, even though wo bhi practice hi kar rahe hote hain.

Sprezzatura ka concept har form of power mein relevant hai—kyunki power kaafi had tak appearance aur illusion pe depend karti hai. Aapke public actions ek artwork ki tarah hone chahiye—visually appealing, dramatic, aur entertaining. Agar aap apna process reveal karte ho, toh aap sirf ek normal insaan lagte ho. Jab sab kuch samajh aa jata hai, toh awe khatam ho jata hai.

Talleyrand is principle ko perfectly use karta tha. Wo khud zyada kaam nahi karta tha—baaki log uske liye spying, research aur analysis karte the. Is wajah se wo bina effort ke sab kuch jaanta lagta tha. Wo short aur perfect statements deta tha, lekin unke peeche deep soch aur research hoti thi. Napoleon tak uske apparent ease se impressed tha. Wo lagta tha jaise ek powerful magician ho jo bina mehnat ke sab kuch achieve karta ho.

Ek aur reason hota hai apne tricks aur shortcuts chhupane ka: agar aap sab kuch reveal kar dete ho, toh log wahi tricks aapke against use kar sakte hain. Logon ko ye batane ka temptation hota hai ki unhone kitni mehnat ki, lekin ye aapko weak bana deta hai. Jab aap mystery banaye rakhte ho, tabhi log aapko unique aur powerful samajhte hain. Jab log sochne lagen ki aap easily aur bhi zyada kar sakte ho, toh wo sirf impress nahi hote—wo aapse thoda sa darr bhi maante hain.

Image: Racehorse door se dekho toh bas ek graceful jump lagta hai, lekin paas se dekho toh dikhega kitna struggle ho raha hai. Isi liye hamesha logon ko thoda distance par rakho, taaki wo sirf aapki grace dekhein, struggle nahi.

Authority: Jab koi kaam effortless lagta hai, toh log samajhte hain ki wo insaan aur bhi zyada skilled hoga. (Baldassare Castiglione, 1478–1529)

## REVERSAL

Apne actions ko secrecy mein rakhna chahiye, lekin wo secrecy lighthearted lage. Agar aap paranoid lagne lagein, toh wo opposite effect create karega. Houdini ne apne secrets ko ek game jaisa present kiya tha—audience ko maza aata tha. Hamesha apna kaam finish hone ke baad hi show karo. Lekin agar conceal karne ka effort hi dikhne lage, toh aap Pontormo jaise ban jaoge, jinhone apne frescoes itne chhupaye ki wo mentally disturb ho gaye.

Kabhi kabhi tricks aur techniques ka thoda reveal karna bhi cleverness hota hai—bas wo planned hona chahiye. P.T. Barnum ne samjha ki unka audience unke shows ka part banna chahta hai, aur tricks samajhne mein bhi unko maza aata hai. Ye democracy spirit ke saath resonate karta tha. Public ne Barnum ki honesty aur humor ko appreciate kiya.

Agar aap carefully aur limited tareeke se tricks reveal karte ho, toh aap audience ko ek illusion dete ho ki wo smart hain, jabki reality mein aapka real magic unse chhupa hua rehta hai.

# LAW 31

# CONTROL THE OPTIONS: GET OTHERS TO PLAY WITH THE CARDS YOU DEAL

## Judgment

Sabse best deception wahi hoti hai jo saamne wale ko choice ka illusion deti hai. Victim ko lagta hai ki control unke haath mein hai, lekin asal mein wo aapke puppet ban jaate hain. Aise options do jo unki taraf se kuch bhi chuno, lekin faayda aapka ho. Unhe do bure choices ke beech mein fasa do—dono options aapke purpose ko serve karein. Aise situation mein daal do jahan woh kisi bhi direction mein jaayein, unhe nuksaan hi ho.

## Observance of the Law I

Ivan IV, jise baad mein Ivan the Terrible ke naam se jana gaya, apni rule ke shuruaat se hi ek tough situation mein tha. Russia ko reform ki zarurat thi, lekin uske paas wo power nahi thi. Sabse bada barrier tha boyars—Russian princely class jo country pe dominate karte the aur peasants ko terrorize.

1553 mein, jab Ivan sirf 23 saal ka tha, wo serious beemaar pad gaya. Death ke kareeb, usne boyars se request ki ki wo uske bete ko future czar maanein. Kuch boyars ne mana kar diya ya hesitate kiya. Ivan ko turant samajh aa gaya ki uske paas asli power nahi thi. Wo theek ho gaya, lekin us din ki insult usne kabhi nahi bhooli.

Agle kuch saalon mein, Ivan ke kai powerful boyars Poland aur Lithuania jaakar uske khilaf planning karne lage. Ivan ka close dost Prince Kurbski bhi uske against chala gaya. Is betrayal aur constant threat se Ivan mentally disturbed ho gaya. Har side se threat tha—andar se rebellion, west se invasion aur east se Tartars ka attack. Ivan ko samajh aa gaya ki tab tak wo kuch nahi kar sakta jab tak uske paas absolute power nahi ho.

3 December 1564 ko Ivan ne Moscow chhod diya. Uske saath court, rations, aur royal treasures bhi gaye. Ek mahina Moscow mein panic raha. Logon ko laga Ivan ne unhe boyars ke hawale chhod diya hai. Finally 3 January 1565 ko ek letter aaya Ivan ka—usne likha ki wo boyars ki betrayal se thak gaya hai aur permanently abdicate kar raha hai.

Letter sunte hi Moscow mein hinsa aur protests shuru ho gaye. Church, nobility aur people ke delegates Ivan ke paas gaye aur usse return karne ki request ki. Ivan ne condition rakhi: ya to wo absolute power accept karein bina kisi boyar interference ke, ya naye leader dhoondein. Russia ke almost sabhi logon ne Ivan ko dictator banne diya, kyunki alternative—civil war—zyada dangerous tha.

February mein Ivan dhoom-dhaam se Moscow wapas aaya. Ab agar wo ruthless ho gaya to log complain nahi kar sakte the, kyunki unhone hi usse ye power diya tha.

## Interpretation

Ivan ne ek smart trap set kiya. Agar wo directly boyars ko confront karta to backlash aata. Agar civil war hota to poora desh barbaad hota. Usne force use nahi kiya—usne apna ek emotional move khela: withdrawal. Usne country ko ek daravna preview diya ki uske bina kya hoga. Phir "choice" di—ya to uska absence aur complete chaos, ya uska return with full authority.

Is technique mein real control withdrawal ke through aata hai. Jab log dekhte hain ki aap ke bina unka system toot raha hai, to wo khud hi aapko power dene lagte hain. Ye ek illusion of choice hota hai, lekin real mein sab kuch aapke control mein hota hai.

Jab logon ko lagta hai ki choice unke haath mein hai, to wo trap mein aasani se aa jaate hain.

## Observance of the Law II

Ek baar Armenia ka raja, jo thoda bored ho chuka tha aur kuch naya entertainment chahta tha, usne apne messengers ke through desh mein ye announcement karwaya: "Jo bhi vyakti Armenia ka sabse outrageous liar sabit hoga, usse Raja apne haathon se ek pure gold ka apple dega!" Phir har sheher aur gaon se log palace aane lage—koi prince, koi merchant, koi farmer, priest, ameer, gareeb, mote, patle. Jhooth bolne walon ki kami nahi thi, aur sabne apni story raja ke saamne boli. Lekin ek raja ne har tarah ke jhooth sune hote hain, aur koi bhi jhooth usse impress nahi kar paaya. Raja bore hone laga aur decide karne laga ki ye contest cancel kar de bina kisi winner ke.

Tabhi ek poor aur purane kapdon mein aadmi aaya, jiske haath mein ek bada sa earthenware pitcher tha. Raja ne poocha, "Haan bolo, kya chahiye tumhe?"
Us aadmi ne thoda confused hokar kaha, "Maharaj, aap bhool gaye kya? Aap mujhpar ek pot of gold ke karz mein ho, main wahi lene aaya hoon."
Raja bola, "Tum perfect liar ho!"
Woh bola, "Main perfect liar hoon? To phir mujhe golden apple de do."

Raja ne samajh gaya ki banda clever trap set kar raha hai, to bola, “Nahi, nahi! Tum jhooth nahi bol rahe ho.”
Woh bola, “To phir mujhe mera pot of gold wapas karo jo aap mujhe dene wale the.”
Raja ko samajh aa gaya ki usse outsmart kar diya gaya hai. Dilemma mein aake usne golden apple us aadmi ko de diya.

## Interpretation

Us aadmi ne options set kiye jisme raja har haal mein haar jaata. Ya to woh accept karta ki aadmi jhooth bol raha hai (to golden apple dena padta), ya maanta ki sach bol raha hai (to pot of gold dena padta). Both options mein jeet aadmi ki hi thi. Yeh hai real control — jab aap doosre ko aise limited choices do jisme har decision ka faayda aapko hi ho.

## Ninon de Lenclos Example

17th century ki French courtesan Ninon de Lenclos ke paas ek luxury lifestyle tha. Uske lovers mostly royal ya aristocrats the jo usse pay bhi karte the, entertain bhi karte the, aur usse almost equal status dete the. Usse shaadi ka idea pasand nahi tha. Lekin 1643 mein uski maa ki sudden death ne usse akela kar diya. Panic mein aake wo convent chali gayi. Ek saal baad wapas aayi aur Lyons move ho gayi. Jab wo 1648 mein Paris wapas aayi, to sabse zyada demand mein thi. Wo witty, charming aur sabse beloved courtesan ban chuki thi.

Lekin ab usne apna system completely change kar diya tha. Jo dukes aur princes usse pay karna chahte the, wo kar sakte the, lekin control Ninon ke paas tha. Wo jab chahe tab hi kisi ke saath intimate hoti. Unke paise sirf ek *possibility* kharidte the. Agar wo decide karti ki sirf ek baar hi kisi ke saath intimate hogi, to bas wahi hota.

Dusri taraf, jo pay nahi karna chahte the, wo uske “martyrs” group ka hissa ban jaate. Wo usse sirf dosti, uski wit, lute-playing aur uske brilliant doston ke circle ke liye milne aate—Molière, La Rochefoucauld jaise logon ke liye. Kabhi-kabhi Ninon in martyrs mein se kisi ek ko apna “favori” bana leti thi—ek aisa aadmi jise wo bina paise ke apna full romantic partner bana leti thi, jab tak uska mann chahta. Koi guarantee nahi hoti thi. Ek poet Charleval poori life martyr raha, lekin kabhi favori nahi bana, phir bhi uska saath nahi chhoda.

Jab Paris mein is system ki baat phaili, to queen mother aur royal court scandalized ho gaye. Lekin male admirers aur zyada attract hone lage. Ab payeur banna bhi ek honor tha, aur martyr banna aur bhi bada status symbol. Sabko hope hoti thi ki kabhi wo uska favori ban sakta hai.

Ninon ne control maintain kiya by giving limited options—payeur ya martyr. Dono hi roles uske liye beneficial the. Har koi uske set kiye gaye cards ke rules mein khel raha tha. That's how you control people: Give them *choices*, lekin unhi choices ke through power aapke haath mein ho.

## Interpretation

Courtesan ki life ek aise power ka option deti thi jo ek married woman ke paas nahi hota tha, lekin isme kai khatre bhi the. Jo man paisa deta tha, wo usse own karta tha—kab uske paas aana hai, kab chhod dena hai, ye wahi decide karta tha. Jaise-jaise courtesan budhi hoti thi, uski demand kam hoti jaati thi. Poverty se bachne ke liye usse apni jawani mein hi paisa jama karna padta tha. Isiliye courtesans ko greedy mana jaata tha, jo ek practical need thi, lekin ye unki charm ko kam bhi karti thi—kyunki men ko lagta tha ki wo desire ki wajah se attract nahi ho rahe, sirf paiso ki wajah se ho rahe hain.

Ninon de Lenclos ko kisi bhi tarah ki dependency se nafrat thi. Usne early life mein hi lovers ke saath ek equality feel ki, aur wo aise system ko kabhi accept nahi kar sakti thi jisme use control kiya jaye. Surprisingly, jo system usne create kiya, wo uske lovers ko bhi pasand aaya. Payeurs ko paisa dena padta tha, lekin Ninon sirf tabhi unke saath intimate hoti thi jab wo khud chahti thi. Ye unke liye ek alag hi thrill tha. Martyrs—jo paisa nahi dete the—unko ek alag pride feel hoti thi. Aur sabse khaas baat: Ninon kisi ko force nahi karti thi, dono group ke log apna side "choose" kar sakte the. Ye illusion of choice unhe ek masculine pride ka feel deta tha.

Power kaafi strong ho jaati hai jab aap logon ko choice ka illusion dete ho. Ninon ne aisa system banaya jisme har option uske favour mein jaata tha. Payeurs se usse paisa milta tha jo uske salon ke liye zaroori tha, aur martyrs usse wo power dete the jisse wo apne around admirers ka group create kar sakti thi—ek harem jisme se wo apne lovers choose karti thi.

Ye system ek important cheez pe depend karta tha: chahe chance kitna bhi kam ho, ek martyr favori ban sakta hai. Ye hi hope—glory, sensual pleasure, ya riches—logon ko illusion mein banaye rakhta hai. Wo sabse stupid situations bhi accept kar lete hain, sirf is hope mein ki shayad unka number bhi kabhi aa jaye.

J. P. Morgan Sr. ka ek anecdote: Unhone ek jeweler se bola ki wo ek pearl scarf-pin lena chahte hain. Thode dino baad jeweler ne ek perfect pearl find kiya, usse mount karake $5,000 ka bill ke saath bhej diya. Morgan ne pin return kar diya aur bola: "Mujhe pin pasand hai, lekin price nahi. Agar aap $4,000 accept karoge, to sealed box bhej dena." Jeweler ne gusse mein offer reject kiya, messenger ko bhej diya, aur box open kiya—to find pin missing and check for $5,000 inside.

Words jaise “freedom,” “options,” aur “choice” logon ko ek illusion of power ka feel dete hain, jo reality mein unke actual benefits se kaafi zyada hota hai. Real life mein choices kaafi limited hoti hain—sirf A ya B, baaki alphabet out of picture. Lekin jab tak ye illusion chalti rahti hai, log kabhi missing options ke baare mein sochna nahi chahte.

Unlimited freedom sunne mein exciting lagta hai, lekin reality mein ye anxiety create karta hai. Limited choices logon ko comfort deti hain. Ye cheez smart logon ke liye ek bada weapon ban jaati hai—kyunki jab log options choose kar rahe hote hain, to unhe lagta hai ki unhe manipulate nahi kiya jaa raha.

Isiliye, jab bhi aap kisi ko manipulate karna chahte ho, to limited options ka setup rakho—jo bhi choose karein, result aapke favour mein hi ho. Ek kahawat hai: Agar bird khud se cage mein chali jaye, to uska song aur sweet lagta hai.

Controlling the Options ke kuch common examples:

Color the Choices:
Henry Kissinger ka favourite technique. Wo President Nixon ko kabhi directly control nahi karte the, lekin wo 3–4 options present karte the, jisme unka preferred choice best lagta tha. Nixon baar-baar us bait mein fas jaate the, bina realize kiye ki wo Kissinger ke plan ka part ban gaye hain. Ye insecure bosses ke liye ek perfect technique hai.

1950s ke hypnosis therapy pioneer Dr. Milton H. Erickson ko ek major problem face hoti thi — relapse. Patients pehle to jaldi recover karte dikhte, par woh sirf therapy ke liye unki surface-level susceptibility hoti thi. Andar se resistance hoti thi, jiske wajah se woh jaldi purani habits me laut jaate, doctor ko blame karte, aur aana band kar dete. Isse avoid karne ke liye, Erickson ne kuch patients ko order dena shuru kiya ke woh deliberately relapse karein — wahi purana pain dobara feel karein. Jab patients ke paas yeh “choice” hoti thi, woh aksar choose karte the ke relapse na ho — exactly jo Erickson chahte the.

Yeh technique children aur willful logon ke liye perfect hai jo hammesha opposite karte hain. Aap unhe woh kaam karwa sakte ho jo aap chahte ho, bas aisa dikhake ke aap opposite suggest kar rahe ho.

Alter the Playing Field:
1860s me, John D. Rockefeller ne oil monopoly create karne ka plan banaya. Agar woh directly chhoti oil companies kharidne jaate, toh sabko uska intention samajh aa jata aur woh oppose karte. Isliye usne secretly railways kharidne start ki jo oil transport karti thi. Jab usne kisi company ko takeover karne ki koshish ki aur resistance mila, toh usne unko

yaad dilaya ke unka sara transport uske railways pe dependent hai. Agar woh unka shipping band kar deta ya rates badha deta, toh unka business khatam ho jaata.

Rockefeller ne game hi change kar diya, jisse un companies ke paas sirf wohi options bache jo usne allow kiye the.
Iss tactic me saamne wale ko pata hota hai ke unka haath force kiya ja raha hai — par phir bhi kaam karta hai, specially un logon pe jo kisi bhi cost pe resist karte hain.

The Shrinking Options:
19th century ke art dealer Ambroise Vollard ne yeh technique master ki thi.
Jab customers unke shop me Cézanne paintings dekhne aate, toh woh teen paintings dikhate, bina price bataye, aur pretend karte ke unhe neend aa gayi hai. Customers decide nahi kar paate aur chale jaate. Next day woh wapas aate same paintings dekhne — par is baar Vollard unhe thodi inferior paintings dikhate, acting like yeh wahi pehle wali hain. Confused customers fir se decide nahi kar paate. Agle din aur bhi low-quality paintings dikhate.

Eventually, buyers samajh jaate ke agar aaj purchase nahi kiya toh kal aur bekaar aur expensive options milenge.
Iska ek variation hai: agar buyer hesitate kare, toh price daily increase kar do — yeh un indecisive buyers pe kaafi effective hai jo hamesha delay karte hain.

The Weak Man on the Precipice:
Jo log weak aur indecisive hote hain, unhe options control karke easily manipulate kiya ja sakta hai.
17th century ke provocateur Cardinal de Retz ne Duke of Orléans ko handle karna seekha. Duke har decision me delay karta, options ko weigh karta rehta, aur sabko frustrate karta. Retz ne exaggeration use kiya — har direction me itna danger show kiya ke sirf ek safe path bacha — wahi jo Retz chahte the.

Yeh technique "Color the Choices" jaisa hai, but weak logon ke case me aur aggressive hona padta hai.
Unki emotions pe kaam karo — fear aur terror ka use karo. Agar aap sirf reason use karoge, toh woh har baar delay karenge.

Brothers in Crime:
Yeh ek classic con artist trick hai.
Aap victim ko ek criminal scheme me attract karte ho, jisme woh khud bhi participate karte hain — guilty feel karte hain — aur phir aapke control me aa jaate hain. French con artist Serge Stavisky ne 1920s me government officials ko itna entangle kiya tha ki unko punish karna unhi ke liye risky ho gaya.

Best strategy hoti hai: sabse powerful person ko hi subtly aapke scam me involve kar do — directly ya sirf indication se. Jab woh khud involved feel karte hain, toh unke paas kam options bachte hain aur woh chup rehte hain.

The Horns of a Dilemma:
American Civil War ke during General William Sherman ne yeh tactic use kiya.
Woh Georgia march kar rahe the — army ko do wings me divide kiya — rebels ko samajh nahi aaya ke attack left se hoga ya right se. Dono direction me move karna unke liye dangerous tha.

Lawyers bhi yeh use karte hain — witness ko do choices dete hain jisme dono unke khilaaf jaati hain.
Key yeh hai: fast strike karo — victim ko time hi mat do escape plan banane ka. Jab woh dilemma me phaste hain, woh khud hi apni position weak kar lete hain.

Understand:
Aapko kabhi-kabhi rivals ko hurt karna padega. Agar woh clearly samajh jaayein ke aapne unhe damage kiya, toh revenge ka risk hota hai.
Lekin agar unhe lage ke woh khud hi apni misfortune ke agent hain, toh woh chup rehte hain.
Ivan jab Moscow chhod ke gaya, logon ne usse wapas bulane ke liye absolute power dene ki condition accept ki. Baad me unhone Ivan ke terror ko itna blame nahi kiya — kyunki unhone hi usse woh power di thi.

Isiliye hamesha yeh better hota hai ke aap apne victims ko unka poison choose karne do — aur aapki involvement usme hide rahe.

Image: Bull ke dono horns aapko corner me trap karte hain. Chahe aap right jao ya left — dono side se pain milta hai. Ek single horn se aap bach sakte the, par two horns se nahi.

Authority (Niccolò Machiavelli):
Logon ke liye unke khud ke decision se aayi pain zyada bearable hoti hai — compared to pain jo kisi aur ne unpe force ki ho.

REVERSAL

Options control karna ka main maksad hota hai — khud ko power ka agent na dikhana.
Yeh tactic un logon ke liye best hoti hai jinki power fragile hoti hai — jo openly power use nahi kar sakte bina resentment ya suspicion ke.

Par general rule yeh hai: kabhi bhi directly forcefully power dikhana wise nahi hota — chahe aap kitne bhi powerful ho.
Elegance tab hai jab aap logon ko illusion of choice dete ho.

Kabhi-kabhi dusron ke options limit karne se aap apne bhi limit kar lete ho.
Aise situations hote hain jahan rivals ko freedom dena better hota hai — aapko spying, info gather karne, aur future deception plan karne ka mauka milta hai.

19th-century banker James Rothschild yeh approach use karte the — unhe lagta tha ke agar woh rivals ke movements control karenge, toh unka strategy dekh nahi paayenge.
Short-term freedom deke woh long-term me powerful action le sakte the.

# LAW 32

## PLAY TO PEOPLE'S FANTASIES

### Judgment

Sach aksar ignore kiya jaata hai kyunki woh ugly aur unpleasant hota hai. Kabhi bhi sach aur reality pe appeal mat karo jab tak tum logon ke disenchantment se aane wale gusse ke liye ready na ho. Life itni harsh aur distressing hoti hai ki jo log romance create kar lete hain ya fantasy jaisa kuch dikha dete hain, unki value oasis jaise hoti hai desert mein — sab unki taraf attract ho jaate hain. Masses ki fantasies ko tap karna ek badi power hai.

### The Funeral of the Lioness

Ek lion ne jab achanak apni queen ko kho diya, toh poori kingdom ke log usse condolence dene ke liye aa gaye. Lekin unke ye sympathies uski grief ko aur badha rahi thi. Announce kiya gaya ki ek specific time aur place par funeral hoga. Lion ke officers ko bola gaya ki wo ceremony ko organize karein aur sab guests ko unki rank ke according seat dein.

Jaisa expect kiya ja sakta tha, koi bhi absent nahi tha. Lion apne gham mein doob gaya, aur poora cave (kyunki lions ke paas alag se temples nahi hote) uske roar se goonj utha. Uska example follow karte hue, sab courtiers bhi apne tones mein roar karne lage.

Court ek aisi jagah hoti hai jahan sab log prince ke mood ke according sorrowful, happy ya indifferent ban jaate hain — ya kam se kam waise act zaroor karte hain. Har koi master ko copy karne ki koshish karta hai. Kehte hain na, "ek dimaag hazaar bodies ko control karta hai," matlab humans bas machines jaise hi hain.

Khair, point pe wapas aate hain. Sirf ek stag ne aansu nahi bahaaye. Aur kyun bahaata? Queen ne hi pehle uski wife aur son ko maar diya tha. Ek courtier ne lion ko inform kiya ki usne stag ko laugh karte hue dekha hai. Solomon kehte hain ki king ka gussa dangerous hota hai, especially jab king ek lion ho.

Lion ne gussa hokar kaha, "Besharam stag! Jab sab ro rahe hain, tu hans raha hai? Hum apne royal claws ko tere blood se dirty nahi karenge. Brave wolf, tu is traitor ko maar kar apni queen ka badla le."

Tab stag ne reply diya, "Sire, rona ab bekaar hai. Aapki queen mujhe abhi dikhi thi, roses ke bed pe rest kar rahi thi. Maine unhe turant pehchaan liya. Unhone mujhe kaha, 'Friend, ye

sab funeral ka drama band karo. Main Elysian fields mein saints ke saath enjoy kar rahi hoon. King ka thoda dard mujhe khushi deta hai, but itna rona-dhona mat karo.'"

Stag ke ye kehne ki der thi, sab log chillane lage, "Miracle! Miracle!" Aur stag ko punishment dene ke bajaye ek bada reward diya gaya.

Moral? Agar tum kisi king ko kuch dreams dikha do, uski ego ko flatter kar do, aur thodi si pretty fantasy wali jhoothi baatein bol do, toh chahe wo tumse kitna bhi gussa ho, wo us bait ko nigal lega — aur shayad tumhe apna best friend bhi bana le.

## OBSERVANCE OF THE LAW

Venice itne time tak successful tha ki logon ko lagne laga unki chhoti si republic ke saath destiny khud hai. Middle Ages aur High Renaissance ke dauraan, East ke saath unka almost monopoly trade tha, jiski wajah se Venice Europe ka sabse rich city ban gaya tha. Ek achhe republican government ke under, Venetians ko woh freedom mili jo baaki Italians ne kabhi imagine bhi nahi ki thi.

Par 16th century mein unki fortunes suddenly change hone lagi. New World ke khulne se power Atlantic side shift ho gayi—Spanish aur Portuguese ke paas, aur phir Dutch aur English ke paas. Venice compete nahi kar paya, aur unka empire dheere-dheere girne laga. Final blow aaya jab 1570 mein Turks ne unka ek valuable Mediterranean island, Cyprus, chheen liya.

Ab Venice ke noble families bankrupt hone lage, aur banks bhi band hone lage. City mein ek gloom aur depression chha gaya. Log abhi bhi apne glittering past ko ya to jee chuke the, ya apne elders se stories sun chuke the. Past itna recent tha ki uski yaad aur bhi humiliating thi. Unhe lagta tha ki goddess Fortune sirf mazaak kar rahi hai, aur achhe din wapas aayenge. Par tab tak ke liye, wo kya kar sakte the?

1589 mein Venice mein ek rumor spread hone laga—ek mysterious aadmi "Il Bragadino" ke baare mein, jo ek master alchemist tha, aur kaha jaata tha ki wo ek secret substance se gold multiply kar sakta hai. Kuch saal pehle, ek Venetian nobleman jab Poland jaa raha tha, usne ek wise aadmi se suna tha ki agar Venice kisi aise insaan ko dhoond le jo gold bana sakta ho, to wo apni power wapas paa sakta hai.

Jab logon ne suna ki Bragadino ke paas bahut gold hai—wo hamesha apne haathon mein gold coins clink karta tha, aur uska palace gold se bhara tha—tab unki hopes badhne lagi. Venice ke kuch most important noble families ne milke Brescia mein usse milne ka plan banaya.

Unhone uska palace tour kiya aur dekha ki wo kaise worthless minerals ko gold dust mein convert karta hai. Venetian senate ne officially usse Venice bulane ka proposal tayar kiya, par tabhi pata chala ki Duke of Mantua bhi usse hire karne ki koshish kar raha tha.

Bragadino ne Duke ke liye ek grand party rakhi thi—jahan sab kuch gold tha: golden buttons, gold watches, gold plates, sab kuch. Dar se ki wo Mantua chala na jaaye, Senate ne turant vote karke usse Venice bulaya, aur uski luxurious lifestyle maintain karne ke liye paisa dena approve kar diya.

Wo saal ke end mein Venice aa gaya. Uski intense dark eyes, thick eyebrows, aur do bade black mastiffs ke saath uska arrival kaafi dramatic tha. Wo Giudecca island ke ek royal palace mein shift hua, jiska kharcha pura republic utha raha tha—banquets, fancy clothes, sab kuch.

Venice mein ek tarah ka alchemy fever spread hone laga. Har jagah log alchemy ke tools aur books bechne lage. Har koi alchemy practice karne laga—bas Bragadino ko chhod ke.

Usne gold banane ki koi jaldi nahi dikhayi, par log aur bhi obsessed ho gaye. Europe aur Asia se log usse milne Venice aane lage. Gifts uske paas har jagah se aane lage, par gold ka kuch sign nahi mila.

Thode time baad log impatient hone lage. Senators ne pehle logon ko shant kiya, bola Bragadino ko patience chahiye, par finally unhe bhi shak hone laga. Bragadino ne reply diya ki usne already ek secret substance mint mein deposit kar diya hai jisse gold multiply hoga. Agar use 7 saal tak untouched chhod diya jaaye, to wo 30x gold bana dega.

Most senators ne wait karna decide kiya. Par kuch log naraz the—kyunki is aadmi ke royal lifestyle ka pura paisa public de raha tha. Jab pressure badhne laga, to Bragadino ke enemies ne demand kiya ki wo actual gold produce kare.

Bragadino ne bola ki Venice ki impatience ne uska trust tod diya hai, aur ab wo unki madad nahi karega.

Phir wo Venice chhod ke Padua gaya, aur 1590 mein Duke of Bavaria ke invitation par Munich shift ho gaya. Duke bhi Venice ki tarah rich tha par ab bankrupt ho gaya tha, aur Bragadino se apni fortune wapas chah raha tha.

Wahi Venice jaisa pattern wapas repeat hone laga.

INTERPRETATION

Young Cypriot Mamugna ne Venice mein kaafi saal guzaare the before usne khud ko ek alchemist "Bragadino" ke roop mein dubara launch kiya. Usne city mein chhayi udaasi ko clearly observe kiya, jahan har koi kisi unknown source se redemption ki umeed kar raha tha.

Jab doosre charlatans sirf chhoti-moti tricks seekh rahe the, Mamugna ne human nature ko deeply samjha. Venice uska target pehle se hi tha, isliye wo foreign travel par gaya, apni alchemy scams se kuch paisa banaya, phir Brescia wapas aake apna base set kiya. Wahan usne ek aisi reputation banayi jo usse pata tha Venice tak pahunch jaayegi. Door se uska power aur bhi impressive lagta tha.

Starting mein Mamugna ne koi cheap tricks use nahi ki. Uska luxurious palace, rich clothes, haathon mein gold ka clink—ye sab uski alchemy skills ke liye logical explanation se zyada powerful proof ban gaye. Yehi cycle uske liye kaam karne lagi: uski dikhayi gayi wealth uski alchemist image ko confirm karti thi, jiski wajah se Duke jaise patrons usse paisa dete the, aur us paisa se wo aur bhi royal lifestyle jeeta tha—jo uski image ko aur strong banata tha.

Jab ye strong image build ho gayi aur log uske liye compete karne lage, tab jaake usne ek chhoti si demonstration di. But tab tak log already believe karna chahte the. Venetian senators ne jab usse minerals se gold multiply karte dekha, tab unhone uske sleeve ke andar chhupi glass pipe nahi dekhi, jisse wo secretly gold dust daal raha tha.

Wo brilliant tha, unpredictable tha, aur logon ke fantasy ka perfect alchemist ban chuka tha. Jab usne ye illusion create kar liya, tab kisi ne uski simple tricks ko notice tak nahi kiya.

Jab tough times hote hain, tab fantasies aur bhi strong ho jaati hain. Log rarely accept karte hain ki unki problems unki khud ki galtiyon ki wajah se hain. Hamesha blame kisi outsider pe jaata hai—world, fate, ya gods pe. Isliye solution bhi unhe bahar se chahiye hota hai.

Agar Bragadino Venice mein logically explain karta ki unki economy kyun gir gayi hai, aur kya tough kaam unhe wapas upar laa sakta hai, to log uska mazaak udaate. Kyunki sach karwa hota hai, aur solution boring hota hai—hard work aur sacrifice. But fantasy, jaise ki alchemy ka magic, simple aur exciting lagta hai.

Power paane ke liye logon ke liye pleasure ka source bano. Aur pleasure aata hai unki fantasies ko play karne se. Kabhi bhi ye mat promise karo ki dheere-dheere improvement aayega hard work se. Balki promise karo ek bada sudden miracle, ek gold ka bhandar, ek overnight transformation.

Quotes:

*"No man need despair of gaining converts to the most extravagant hypothesis who has art enough to represent it in favorable colors."*
— David Hume (1711–1776)

*"If you want to tell lies that will be believed, don't tell the truth that won't."*
— Emperor Tokugawa Ieyasu, 17th Century Japan

## KEYS TO POWER

Fantasy kabhi akeli kaam nahi karti. Usse grow karne ke liye boring reality ka backdrop chahiye hota hai. Reality ki dullness hi fantasy ko bloom karne ka space deti hai.

16th-century Venice mein reality thi decline aur lost glory. Uske opposite, fantasy thi ek magical comeback—alchemy ke through past riches wapas lana. Jab reality aur bura hota gaya, tab log fantasy mein aur deeply jeene lage—jahan unka city phir se dust ko gold mein badal ke rich ban raha tha.

Jo bhi insaan dull reality se ek powerful fantasy spin kar sakta hai, uske paas infinite power hoti hai. Jab bhi masses ke liye koi fantasy dhoondo, to unki glamorous image pe mat jaao. Unki real struggle dhoondo. Jo reality unhe mentally trap kiye hue hai, wahi tumhara power key banega.

Chahe time aur log badal jaayein, kuch realities constant rehti hain. Aur ye hi power grab karne ka best chance bhi deti hain:

Reality: Change slow hota hai. Isme hard work, luck, patience aur self-sacrifice lagta hai.
Fantasy: Ek sudden miracle sab kuch instantly change kar dega—na koi mehnat, na wait, na sacrifice.

Yeh toh wahi fantasy hai jo har zamanay ke charlatans (fraudsters) use karte aaye hain, aur isi ne Bragadino ko bhi success dilayi thi. Agar tum logon se yeh wada karo ki unki life completely badal jayegi — poor se rich, sickness se health, misery se ecstasy — toh followers milna guaranteed hai.

Jaise German quack Leonhard Thurneisser, jisne kabhi properly medicine nahi padhi, phir bhi 16th century mein Elector of Brandenburg ka court physician ban gaya. Usne logon ko leeches, amputations, ya disgusting purgatives ke bajaye sweet elixirs offer kiye aur instant recovery ka promise diya. Rich log uska “drinkable gold” solution lena chahte the, jo kaafi expensive tha. Aur agar kisi ko koi strange illness hoti, toh Thurneisser horoscope dekh ke talisman prescribe karta. Health aur wellbeing bina kisi pain ke? Koi kaise resist kare!

Reality: Society ke rules aur boundaries fixed hote hain.
Fantasy: Tum ek nayi duniya mein enter kar sakte ho — naye codes ke saath, adventure ke promise ke saath.

1700s ke shuruat mein, London mein sab George Psalmanazar naam ke ek stranger ke baare mein baat kar rahe the, jo allegedly Formosa (aaj ka Taiwan) se aaya tha. Oxford ne usse Formosan language sikhane ke liye hire kiya, usne Bible translate ki, aur ek best-selling book bhi likhi Formosa ke history aur culture par. English royalty usse dinner parties mein bulati thi, aur wo sabko apne exotic homeland ke strange customs ke stories sunata tha.

Lekin jab Psalmanazar ki death hui, tab pata chala ki wo sirf ek Frenchman tha jiske paas ek rich imagination thi. Jo bhi usne Formosa ke baare mein bola — alphabet, culture, language — sab uska banaya hua tha. Usne angrez public ki ignorance ka faida uthake unki exotic fantasy fulfill ki.

Fantasy ka exotic angle kabhi-kabhi sexual bhi ho sakta hai, lekin woh too close nahi hona chahiye. Physical attraction fantasy ka charm tod deta hai — dekha ja sakta hai, grasp kiya ja sakta hai, aur phir bore bhi kar deta hai. Isi liye courtesans ka charm jaldi khatam ho jata hai. Fantasy ko powerful banane ke liye uska thoda unreal rehna zaroori hai.

Mata Hari, ek dancer jo World War I se pehle Paris mein famous hui thi, uski looks ordinary thi. Uska real power us fantasy se aaya jo usne create ki thi — ek mysterious, exotic woman jo samajh nahi aati. Uska focus sex se zyada social codes todne pe tha.

Fantasy ka ek aur version boredom se escape hai. Con artists often working world ke dullness ka faida uthate hain. Jaise lost Spanish treasure, beautiful Mexican señorita, ya kisi South American president ka secret link — ye sab logon ko daily routine se nikal kar thrill ke fantasy mein le jata hai.

Reality: Society fragmented hai, full of conflict.
Fantasy: Log ek magical emotional unity mein jud sakte hain.

1920s mein Oscar Hartzell ne "Drake treasure" con se paise banaye — jismein usne har "Drake" surname wale ko bola ki wo unke rightful inheritance ka part hai. Thousands of people uske movement ka hissa ban gaye. Emotional rallies aur unity ka illusion create hua. Aisi mystical unity power la sakti hai, lekin kabhi kabhi woh power tumhare against bhi ho sakti hai.

Reality: Death final hoti hai. Jo chala gaya, woh wapas nahi aata. Past badla nahi ja sakta.
Fantasy: Ye harsh reality suddenly reverse ho sakti hai.

Ye con bahut variations mein hoti hai, lekin skill aur subtlety chahiye hoti hai. Vermeer ke rare paintings decades tak priceless mani jaati thi. Lekin 1930s mein suddenly naye Vermeers market mein aane lage. Experts ne unhe authentic declare kiya. Collectors ne unhe lena apni life achievement mana. Jaise Vermeer ka wapas zinda ho jaana. Past jaise change ho gaya ho.

Later reveal hua ki ye saare naye Vermeers actually Han van Meegeren naam ke ek Dutch forger ne banaye the. Usne Vermeer ko isliye chuna kyunki usne logon ke fantasy ko samjha — log itna believe karna chahte the ki wo sach lagne lage.

Lesson: Fantasy ka key hota hai distance. Door cheez hamesha charming lagti hai — simple, magical, aur problem-free. Tum jo offer karo, woh hamesha thoda ungraspable hona chahiye. Jab tak wo dream state mein hai, tab tak log tempt hote rahenge. Too much reality se fantasy ka magic chala jata hai.

Image: Moon. Door, mystical, constantly changing. Log usse dekhte hain, imagine karte hain, long karte hain — lekin kabhi haath nahi aata.
Kabhi bhi obvious mat do. Hamesha moon promise karo.

Authority: Jhooth ek aisa charm hota hai jo fantasy ban sakta hai. Use mystical layer mein lapet do. Truth boring hoti hai — cold, dry, aur uncomfortable. Jhooth zyada digestible hoti hai. Log sach bolne wale ko pasand nahi karte — lekin romancing karne wale ko follow karte hain. Jaise "The Yellow Kid" ne bola tha: Truth se zyada interesting aur profitable hota hai romance.

## Reversal

Jahan ek taraf logon ke fantasies ko tap karke power milti hai, wahi doosri taraf usme danger bhi hota hai. Fantasy mein hamesha ek playfulness hoti hai — public ko aadha andaza hota hai ki unhe bewakoof banaya ja raha hai, par wo phir bhi us dream ko zinda rakhti hai, kyunki aap unhe entertainment aur real life se thodi der ka escape de rahe hote ho. Isiliye hamesha sab kuch halka rakhna chahiye — kabhi bhi itna close mat jao jahan log aapse actual results expect karne lagen. Wo jagah bohot zyada khatarnaak ho sakti hai.

Jab Bragadino ne Munich mein apna base banaya, to usne dekha ki Bavarian log Venetian logon ki tarah emotional nahi, balki zyada practical the. Sirf duke hi sach mein alchemy par believe karta tha, kyunki wo apni life ke total mess se bahar nikalna chahta tha. Bragadino ne apni purani strategy lagayi — gifts lena aur patience expect karna. Lekin public angry ho gayi. Paise ja rahe the, aur return mein kuch bhi nahi aa raha tha. 1592 mein Bavarian logon ne justice demand ki, aur aakhir mein Bragadino ko phansi par chadha diya gaya. Jaise pehle

usne promise kiya tha aur deliver nahi kiya, waise hi yeh baar bhi, lekin is baar usne logon ki tolerance galat samjhi — unki fantasy pura na kar paana uske liye jaanlewa sabit hua.

Ek last cheez: yeh mat sochna ki fantasy sirf hamesha dramatic ya fantastical hoti hai. Haan, wo reality se alag hoti hai, lekin kabhi-kabhi real life itni theatrical ya stylized hoti hai ki fantasy sirf simple cheezon ka desire ban jaati hai. Jaise Abraham Lincoln ne apne aap ko ek simple country lawyer ke image mein dikhaya, ek aadmi jiske paas beard hai, jo aam aadmi ka president ban gaya.

P. T. Barnum ne Tom Thumb ke saath ek popular act create kiya — ek dwarf jo Napoleon jaise famous leaders ka costume pehenta tha aur unki parody karta tha. Ye show sabko pasand aaya, even Queen Victoria tak. Kyunki us waqt ki fantasy yeh thi: bas ab aur nahi in self-important rulers ka, ab aam aadmi sabse zyada samajhdar hai. Tom Thumb ne fantasy ka traditional pattern reverse kar diya — jahaan strange aur unknown ideal hota tha, uski jagah simple man fantasy ban gaya. Par act fir bhi Law ke hisaab se hi tha, kyunki uske andar ek fantasy chhupi thi: simple aadmi ke paas problems nahi hoti, aur wo powerful aur rich logon se zyada happy hota hai.

Lincoln aur Tom Thumb dono ne “common man” ka role play kiya, lekin hamesha apna distance maintain kiya. Agar aap bhi is type ki fantasy ke saath khelte ho, to aapko bhi ye distance carefully maintain karna hoga. Agar aapka “common” image too familiar ho gaya, to wo fantasy ban kar nahi chalega.

# LAW 33

# DISCOVER EACH MAN'S THUMBSCREW

## Judgment

Har insaan ke andar koi na koi weakness hoti hai, ek aisi gap jaise kisi castle wall mein crack ho. Ye weakness aksar ek insecurity, ek uncontrollable emotion ya koi need hoti hai. Kabhi-kabhi ye sirf ek chhoti si secret pleasure bhi ho sakti hai. Lekin ek baar agar ye weakness mil gayi, toh ye ek thumbscrew ban jaata hai jise tum apne favour mein ghooma sakte ho.

## Finding the Thumbscrew: A Strategic Plan of Action

Har kisi ke paas kuch resistance hoti hai. Hum sab apne around ek invisible armor leke jeete hain jo hume change aur dusron ki interference se bachaata hai. Har koi chahta hai ki unhe unka kaam unki marzi se karne diya jaye. Agar tum repeatedly in resistances se takraate rahoge, toh bohot energy waste hogi. Lekin ye baat bohot important hai samajhna ki har insaan ke armor mein koi na koi aisi jagah hoti hai jo resist nahi karti, aur agar tum us spot ko dhundh lo aur wahan press karo, toh wo tumhari will ke aage bend ho jaata hai.

Kuch log apni weakness ko openly dikhate hain, lekin kuch log usse disguise kar lete hain. Aur ironically, jin logon ne apni weakness ko sabse achhe tareeke se chhupaya hota hai, wohi sabse zyada vulnerable hote hain us ek chhoti si chink se.

## The Lion, The Chamois, and The Fox

Ek lion ek chamois ka peecha kar raha tha. Usne lagbhag usse pakad hi liya tha, aur uska mouth water kar raha tha ek satisfying meal ke liye. Lag raha tha ab kuch nahi bacha, chamois ka bachna impossible hai. Lekin ek deep ravine dono ke raste mein aa gaya. Chamois ne apni full energy gather ki, aur ek arrow ki tarah across the chasm jump kar gaya aur dusri taraf rock pe land kar gaya.

Lion wahi ruk gaya. Tabhi uska ek friend wahan tha — ek fox.

Fox bola, “What! Tumhare jaise strong aur agile lion se ek chamois bach gaya? Tum bas willpower rakho, toh tum impossible bhi kar sakte ho. Yeh abyss deep hai, lekin tum sach mein chaho toh cross kar sakte ho. Aur main tumhara friend hoon — agar mujhe tumhari strength pe bharosa nahi hota toh kabhi bhi tumhe risk lene ke liye nahi kehta.”

Lion ka khoon garam ho gaya. Usne pura zor lagaya aur jump kiya. Lekin wo chasm paar nahi kar paya. Wo gir gaya aur uski death ho gayi.

Aur uska dear friend, fox, niche aaya aur lion ki bones ek month mein clean kar di — jaise ki dosti ki last service ho.

## Planning your assault – Keep these principles in mind:

### 1. Pay Attention to Gestures and Unconscious Signals

Freud ne kaha tha: “No mortal can keep a secret. Agar uske lips silent hain, toh wo apni fingertips se baat karega. Betrayal uske pores se nikalta hai.”

Ye ek key idea hai jab tum kisi ki weakness dhundh rahe ho. Weakness aksar chhoti gestures, passing words, ya body language mein reflect hoti hai.

Tumhara focus sirf kya dhundhna hai nahi hona chahiye, balki kaise aur kahan dhundhna hai yeh bhi important hai. Normal conversation ek goldmine hai. Hamesha interested dikho, sympathetic ear bano — log khud hi reveal kar dete hain.

Ek smart trick Talleyrand ne use ki thi: khud ek secret share karo (chahe fake ho ya minor ho), aur saamne wala usually usse zyada real aur open secret batata hai.

Agar tumhe lagta hai kisi ko love ya validation ki need hai, toh unhe flattery do. Agar wo easily uss flattery ko accept kar lete hain, you’re on the right path.

### 2. Find the Helpless Child

Weakness aksar childhood se start hoti hai. Kabhi kisi ko over pamper kiya gaya hota hai, ya koi emotional need unfulfilled rahi hoti hai. Wo need grow hote waqt bury ho jaati hai, lekin disappear nahi hoti. Agar tum us childhood need tak pahuch gaye, tumhara paas ek strong key hoti hai us insaan ke upar control ka.

Jab tum us weakness ko touch karte ho, toh wo person child jaisa react karta hai. Aisi koi bhi immature behavior observe karo. Agar kisi ko parental support nahi mila, toh uska

version provide karo. Agar unka koi secret taste ya indulgence hai, toh usse fulfill karo. Wo resist nahi kar paayenge.

### 3. Look for Contrasts

Jo traits bahar dikhti hain, aksar unke opposite hoti hai asli weakness. Jo loud aur overconfident dikhta hai, wo andar se coward ho sakta hai. Jo overly proper ya prudish hai, uske andar suppressed desires ho sakte hain. Shy log andar se attention ke liye taras rahe hote hain.

Toh surface level pe jo dikh raha hai, uska opposite socho — wahi weakness ho sakti hai.

### 4. Find the Weak Link

Kabhi-kabhi weakness kisi ek person mein nahi hoti, balki kisi ke network mein hoti hai. Aksar ek powerful insaan ke peeche koi unseen influence hoti hai. Agar tum us behind-the-scenes powerbroker ko win kar lo, toh indirectly tum leader ko control kar sakte ho.

Even group settings mein — jahan sab ek jaisa behave karte hain — koi na koi weak link hota hi hai. Us one person ko identify karo jo pressure mein bend ho jaaye.

### 5. Fill the Void

Do major emotional voids hote hain: insecurity aur unhappiness. Insecure log kisi bhi validation ke liye desperate hote hain. Unhappy logon ka pain deeply rooted hota hai. Dono apni weakness ko chhupane mein kamzor hote hain.

Agar tum unke void ko fill kar sakte ho, toh tumhare paas ek indefinite control source hota hai.

### 6. Feed on Uncontrollable Emotions

Uncontrollable emotions jaise paranoid fear, lust, greed, vanity, ya hatred — inka grip itna strong hota hai ki log apne actions control nahi kar paate. Jab kisi pe aise emotions ka control hota hai, tum us insaan ko indirectly control kar sakte ho — kyunki wo khud apne upar control nahi rakhta.

## Irving Lazar

Hollywood ke super-agent Irving Paul Lazar ek baar Jack L. Warner ko ek play bechna chahte the. Lazar ne screenwriter Garson Kanin ko bataya, "Aaj maine Warner se lambi meeting ki, lekin maine us play ka mention tak nahi kiya."

Kanin ne poocha, "Kyoon nahi?"

Lazar bola, "Kyunki main wait kar raha hoon agle weekend tak, jab main Palm Springs jaaunga."

Kanin confused ho gaya, "Mujhe samajh nahi aaya."

Lazar ne explain kiya, "Main har weekend Palm Springs jaata hoon, lekin Warner is weekend nahi jaa raha, uska koi preview hai. Wo agle weekend aayega, toh main wahi usse baat chedunga."

Kanin ne fir poocha, "Lekin kyoon wahan?"

Lazar bola, "Warner 80 saal ka hai, aur bohot vain hai. Wo nahi chahta log use naked dekhein. Palm Springs mein The Spa mein daily jaata hai. Main bhi wahi honga jab wo hoga. Dono naked honge, mujhe farak nahi padta, lekin use padta hai.

Jab main uske paas naked jaake us play ki baat shuru karunga, toh wo uncomfortable feel karega. Aur mujhse bachne ke liye 'Yes' bol dega. Kyunki agar 'No' bola, toh main chipak jaunga, aur peecha nahi chhodunga."

Do hafte baad news aayi ki Warner Brothers ne wo play acquire kar liya. Kanin ne Lazar ko call kiya, "Kaise kiya?"

Lazar ne bola, "Kaise lagta hai tumhe? **In the buff** — jaise maine pehle hi kaha tha."

## Observance I

1615 mein 30-year-old bishop Richelieu ne France ke three estates—clergy, nobility, aur commoners—ke saamne speech di. Ye ek bohot badi zimmedari thi ek young aur unknown insaan ke liye.

Speech mostly Church ke views follow kar rahi thi, lekin end mein Richelieu ne kuch unexpected kiya: usne King Louis XIII ko ignore karke direct Queen Mother Marie de'

Médicis ko praise karna start kiya. Uski praise itni glowing thi ki kuch log offend bhi ho gaye, lekin Queen Mother ka reaction priceless tha—she was thrilled.

Ek saal baad, Queen Mother ne Richelieu ko **Secretary of State for Foreign Affairs** bana diya — ek bada jump for a young bishop.

Queen ke close circle mein ek Italian Concino Concini tha — uska favorite aur lover — jo unofficially France ka most powerful man tha. Concini vain aur flashy tha. Richelieu ne usse king ki tarah treat kiya, aur kuch hi mahino mein uska trusted favorite ban gaya.

Lekin 1617 mein King Louis ne suddenly Concini ko murder karwa diya, aur uske associates ko jail bhej diya. Queen Mother ko power se hata diya gaya.

Aisa laga Richelieu ka game khatam ho gaya — kyunki wo Concini aur Queen Mother dono ka close tha. Lekin Richelieu ne sabse alag move kiya: jab sab log Queen Mother se door ho rahe the, wo uske saath khada raha.

Wo jaanta tha King Louis emotionally apni maa se attached hai, aur wo usse completely alag nahi kar sakta. Richelieu ban gaya un dono ke beech ka bridge. Uske badle usne Queen ka protection aur trust paaya, jisse wo power mein bana raha.

1622 mein Queen ke Rome waale allies ke through Richelieu **Cardinal** ban gaya.

1623 tak King Louis trouble mein tha. Uske paas koi reliable advisor nahi tha. Marie ne continuously kaha ki Richelieu hi uska best option hai.

Initially Louis ne mana kar diya—wo Richelieu se nafrat karta tha. Lekin apne indecisiveness aur isolation ke chakkar mein usne finally apni maa ki baat maan li, aur Richelieu ko **chief councilor** aur baad mein **prime minister** bana diya.

Ab Richelieu ko Marie ki zarurat nahi thi. Usne usse milna, uski baatein sunna sab chhod diya. Ab uska full focus King par tha.

Dusre premiers King ke childish nature se bacha ke chalte the, lekin Richelieu ne opposite approach li — usne King ko risky aur bold decisions lene pe push kiya — jaise Huguenots ke khilaaf crusade aur Spain ke saath long war.

In bade-bade campaigns ne King ko Richelieu par aur dependent bana diya — ek aise advisor pe jo real power control kar raha tha.

Agle 18 saalon tak Richelieu ne King ki weaknesses ko leverage karke France ko unify kiya aur ek strong European power bana diya.

## Interpretation

Richelieu ne har cheez ko ek military campaign ki tarah treat kiya, aur uske liye sabse important strategy thi — apne enemy ki weakness identify karna aur uspar pressure daalna. 1615 ki apni speech se hi usne power structure ka weak link dhundhna start kar diya tha, aur usne dekha ki wo Queen Mother thi.

Ye nahi ki Marie surface pe weak dikhti thi — wo France aur apne bete dono ko control karti thi — lekin Richelieu ne uske andar ki insecurity ko dekh liya tha. Usse constant male attention chahiye tha. Richelieu ne usse affection aur respect diya, aur uske lover Concini tak ki chamchagiri ki.

Usne pehle se predict kar liya tha ki ek din King power le lega. Lekin wo ye bhi samajhta tha ki Louis apni maa se deeply attached hai, aur emotional level pe kabhi mature nahi hoga. Isliye Louis ko control karne ka best way tha Marie ke through influence lena, kyunki uske liye Louis ka pyaar kabhi change nahi hoga — unlike King ki favor, jo kabhi bhi badal sakti thi.

Jab Richelieu prime minister ban gaya, toh usne Queen Mother ko side mein kar diya aur next weak link pe focus kiya — King Louis ki personality. King emotionally hamesha ek helpless child jaisa hi rahega, jise kisi authority figure ki zarurat hoti hai. Richelieu ne isi weakness pe apni power aur fame build ki.

Yaad rakho: Jab bhi tum kisi court (ya power structure) mein enter karo, weak link dhundo. Control mein hamesha king ya queen nahi hota — kabhi unka favorite, spouse, ya even koi fool bhi ho sakta hai. Aur ye log aksar king se bhi zyada vulnerable hote hain, kyunki unki power unpredictable cheezon pe depend karti hai.

Aur jab tum aise helpless “children” se deal kar rahe ho jo khud se decision nahi le sakte, toh unki weakness ka use karo — unhe bold ventures mein push karo. Tab wo tumhare upar aur dependent ho jaayenge, kyunki tum unke liye ek adult figure ban jaate ho jisse wo har mushkil mein rescue ki umeed rakhte hain.

## The Things On

Time ke saath maine seekha ki kaise chhoti-chhoti weaknesses pe dhyaan diya jaye... real difference wahi chhoti cheezein karti hain. Ek baar maine Omaha ke ek bade bank ke president ko target kiya tha.

Deal fake thi — ek imaginary German consortium ko Omaha ke street railway system aur Mississippi River bridge kharidna tha. Jab tak Berlin se "response" aana tha, maine us banker ko ek fake mining-stock deal mein interested karne ki koshish ki.

Wo rich tha, toh main high stakes khel raha tha — maine uske saath golf khela, uske ghar dinner pe gaya, uski wife ke saath theatre gaya. Usse stock mein thoda interest toh tha, lekin wo convinced nahi tha.

Investment $1,250,000 ki thi, jisme main $900,000 daal raha tha, wo $350,000. Phir bhi wo hesitate kar raha tha.

Ek raat dinner pe maine "Coty's April Violets" perfume lagaya. Tab ye unusual nahi tha ki koi man perfume use kare. Uski wife ko wo fragrance bohot pasand aayi. Usne poocha, "Kahan se mila?"

Maine bola, "Ye ek rare French blend hai, specially mere liye banaaya gaya."
Wo boli, "I love it."

Agle din maine apne bags check kiye — do French bottles thi, lekin khali. Maine ek store se 10 ounces Coty's April Violets kharida, un bottles mein daala, seal kiya, tissue paper mein wrap karke uski wife ko gift de diya.

Maine bola, "Cologne se specially mere liye mangaya gaya tha."

Next day banker mere hotel aaya. Bola, "Meri wife toh is perfume ki deewani ho gayi hai. Usne bola, main lucky hoon ki tum jaisa gentleman mera partner hai."

Us din ke baad uska poora attitude change ho gaya. Usne bina doubt ke $350,000 de diye.

Waise, ye meri life ka sabse bada con tha.

## Observance II

December 1925 mein, Palm Beach, Florida ke ek luxury hotel ke guests ne dekha ek mysterious aadmi Rolls-Royce mein aaya, jise ek Japanese chauffeur drive kar raha tha. Agle kuch dino tak, log us handsome aadmi ko observe karte rahe jo ek elegant cane ke saath chalta tha, har waqt telegrams receive karta tha, aur sirf chhoti chhoti baatein karta tha. Logo ne suna ki uska naam Count Victor Lustig hai, aur woh Europe ke ek rich family se belong karta hai — lekin bas itna hi pata chala.

Phir log us waqt hairaan reh gaye jab Lustig ek kam naam-wale guest, Mr. Herman Loller (ek engineering company ke head), ke paas gaya aur conversation start ki. Loller ne recently

apna paisa banaya tha aur social image banana uske liye important tha. Woh Lustig jaise sophisticated aadmi se milke honored feel kar raha tha, thoda intimidated bhi — Lustig ki English perfect thi, bas halki si foreign accent thi. Dheere dheere dono dost ban gaye.

Loller mostly baat karta tha. Ek raat usne confess kiya ki uska business thik nahi chal raha. In return, Lustig ne bhi bataya ki uske paas bhi money problems hain — uska family estate Communists ne seize kar liya hai. Woh itna bada ho gaya hai ki naye kaam seekhna mushkil hai. Lekin uske paas ek solution tha — "ek money-making machine."
"Tum counterfeit karte ho?" Loller ne dheere se shock mein poocha.
"No," Lustig bola. Usne explain kiya ki ek secret chemical process se, uski machine kisi bhi paper currency ko accurately duplicate kar sakti hai. Ek dollar bill daalo, aur 6 ghante baad 2 bills nikalte hain — dono perfect.

Usne bataya ye machine Europe se smuggle hui thi, Germans ne banayi thi British economy ko damage karne ke liye, aur ye kaafi time se uski life support kar rahi thi. Loller ne insist kiya ek demo ke liye. Dono Lustig ke room gaye. Count ne ek beautiful mahogany box nikala jisme slots, cranks aur dials lage the. Lustig ne ek dollar box mein dala. Agle din subah, Lustig ne 2 wet bills nikaale.

Lustig ne woh notes Loller ko diye. Loller unhe local bank le gaya — jahan woh genuine accept kiye gaye. Ab Loller ne paagalon ki tarah machine kharidne ki request ki. Lustig ne bola machine ek hi hai, fir bhi Loller ne $25,000 offer kiya (aaj ke time mein $400,000 se zyada). Lustig reluctant tha — uska kehna tha ki "tum to waise bhi apna paisa kuch dino mein machine se wapas bana loge." Loller ne promise kiya ki woh machine ke bare mein kisi ko nahi batayega. Lustig ne paisa accept kiya aur usi din hotel chhod diya.

Ek saal tak bills duplicate karne ke futile attempts ke baad, Loller finally police ke paas gaya aur bataya kaise Count Lustig ne usse con kiya — sirf 2 dollar bills, kuch chemicals aur ek useless box ke through.

## Interpretation

Count Lustig dusron ki weakness ko instantly pehchan leta tha — chhoti si gestures se bhi. Loller tip zyada deta tha, concierge ke saath nervous lagta tha, business ke baare mein loudly baat karta tha. Lustig ne samajh liya ki uski weakness hai social validation ki need, aur us respect ki craving jo usne samjha paisa kama ke milti hai. Woh insecure bhi tha. Lustig waha shikaar dhoondhne aaya tha — Loller perfect target tha.

Usne Loller ko apni dosti offer ki, jiska matlab tha dusre guests ka respect. Count hone ke nathe Lustig Loller ko old money world mein entry de raha tha. Aur jab usne machine

dikhayi, to Loller ko laga ki ab woh Lustig ke level pe aa gaya hai. Isiliye Loller ne bina soche samjhe bait le liya.

**Yaad rakho:** Jab kisi ko manipulate karna ho, to unhe dhoondo jo insecure, dissatisfied aur emotionally needy ho. Inki needs tumhare liye ek entry point ban jati hai — jahan se tum unhe control kar sakte ho.

## Observance III

Year 1559 mein, French king Henri II ek jousting event mein mar gaya. Uska beta Francis II king bana, lekin actual power uski maa, Queen Catherine de' Médicis ke haath mein thi. Jab Francis next year mar gaya, to Catherine ne rule sambhala as regent apne dusre son Charles IX ke liye — jo sirf 10 saal ka tha.

Catherine ke power ke biggest threat the Antoine de Bourbon (king of Navarre) aur uska bhai Prince of Condé — dono ke paas valid claim tha regency ke liye. Aur Catherine Italian thi — ek outsider. Smartly, Catherine ne Antoine ko "lieutenant general" bana diya, jisse uska ego satisfy ho gaya aur usse court mein hi rehna pada — Catherine ki nazar ke neeche. Uske baad Catherine ne uski sabse badi weakness use ki — women. Usne apni ek beautiful maid, Louise de Rouet ko uske charm mein bhej diya. Louise ne Antoine ko seduce kiya aur ab uske close ban ke, sab info Catherine tak pahuchati thi.

Plan itna effective tha ki Catherine ne Prince Condé ke liye bhi ek maid assign kar di. Is tarah bana uska "flying squadron" — ek group of young girls jo court ke powerful men ko charm karke unse info nikalti thi.

1572 mein, Catherine ne apni daughter Marguerite ki shaadi Henri se karwai — Antoine ka beta aur naya king of Navarre. Ye risk tha, isiliye Catherine ne Charlotte de Beaune Semblançay ko, apni squadron ki sabse pretty girl, Henri ke upar set kar diya — despite the fact ki Henri already Marguerite ka husband tha.

Marguerite ne likha: "Mme. de Sauves ne mere husband ko poori tarah apna bana liya tha. Hum na sath sote the, na baat karte the."

Aur haan, ek aur important baat:
Ek aadmi ka asli character tab dikhta hai jab woh chhoti chhoti baaton mein apne guard down karta hai. Tab uska asli egoism aur dusro ke liye zero consideration saamne aata hai. Agar kisi aadmi mein petty things mein bhi fairness nahi hai — jaise apne benefit ke liye dusron ka haq chheen lena — to samajh lo woh insaan kisi bhi bade level pe bhi unjust hi hoga. Bas law aur compulsion usse rok rahe hote hain.

## Interpretation

Catherine ne bahut pehle hi samajh liya tha ki kisi powerful aadmi par uski mistress ka kitna strong effect hota hai. Uske apne husband Henri II ke paas Diane de Poitiers jaise ek badnaam mistress thi. Catherine ne ye seekha ki ek aisa aadmi jo apni power inherit karta hai, wo chaahta hai ki ek woman uske status ke bina bhi usse attract ho — jisme ek blind spot hota hai. Agar woman pehle aise act kare jaise wo uske charm me aa gayi ho, to wo aadmi samajh hi nahi pata ki dheere-dheere mistress uske upar control le rahi hai, jaise Diane ne Henri par le liya tha. Catherine ne is weakness ko apne favour me use kiya — usne court ki sabse beautiful women (apne "flying squadron") un men ke upar chhod di jinke andar wo same weakness dekhti thi jo uske husband me thi.

Remember: Hamesha aise passions aur obsessions pe dhyan do jo kisi ke control me nahi hote. Jitna strong passion hoga, utna hi weak wo person hoga. Yeh dekhne me shocking lag sakta hai, kyunki passionate log strong dikhte hain, lekin asli me wo bas apni theatricality se logon ka attention divert karte hain. Jo aadmi har aurat ko jeetna chahta hai, wo andar se extremely helpless hota hai. Kisi bhi insaan ke most visible emotions pe dhyan do — unki greed, lust, ya intense fear. Yehi unke sabse weak points hote hain, jahan unka koi control nahi hota. Aur jise wo control nahi kar paate, wo tum control kar sakte ho.

## The Battle at Pharsalia

Jab Julius Caesar aur Pompey ke armies Pharsalia me face to face aaye, Pompey fight nahi karna chahta tha. Lekin uske aas paas ke logon ko lagta tha ki jeet to pakki hai. Especially uske cavalry wale to overconfident the — wo log apne fine horses, apne looks, aur 5,000 ki cavalry strength pe overproud ho gaye the (jabki Caesar ke paas sirf 1,000 the). Infantry me bhi Pompey ke paas double force thi — 45,000 vs Caesar ke 22,000.

Next day jab battle start hua, Pompey ki cavalry confidently Caesar ke right flank ko surround karne aayi. Lekin Caesar ke soldiers ne ek unique strategy apply ki — unhone javelins face pe target kiye, legs ya thighs pe nahi. Caesar ne unhe pehle hi bata diya tha ki ye young cavalry wale zyada handsome aur stylish hai, aur wo face injury se darte hain. Ye trick kaam kar gayi. Wo cavalry wale sirf attack se nahi, javelins dekh kar hi apna face cover karne lage aur bhaag gaye. Jab cavalry bhagi to baaki infantry bhi vulnerable ho gayi aur Caesar ke troops ne unhe rear se maar diya.

Pompey, jo doosre wing me tha, jab ye sab dekha to wo bilkul breakdown kar gaya. Usne Pompey the Great jaise act karna chhod diya, chup-chaap tent me jaake baith gaya aur battle ka result wait karta raha — jab tak poora army destroy nahi ho gaya.

## Observance IV

Arabella Huntington, Collis P. Huntington (railroad magnate) ki wife thi, aur humble background se aayi thi. High society me log usse kabhi accept nahi karte the. Uske parties me elite log nahi aate the — log use gold digger samajhte the. Art dealers bhi usse interest ke saath treat nahi karte the — except Joseph Duveen.

Duveen ne shuruaat me Arabella ko kuch sell karne ki koshish nahi ki. Wo bas uske saath time spend karta, usse royals ke baare me baatein karta, aur usse ek superior feel karwata. Dheere-dheere usne uska art sense groom kiya — aur sikhaya ki best art wahi hoti hai jo sabse expensive hoti hai. Jab Arabella ne Duveen ki values absorb kar li, tab Duveen ne aise act kiya jaise Arabella ka taste hamesha se top class ho.

1900 me jab Collis ki death hui, Arabella ke paas bada fortune aa gaya. Usne instantly art purchase karna shuru kiya — sirf Duveen se, aur Rembrandt ya Velázquez jaise artists ke expensive works. Later, Duveen ne usse Gainsborough ka “Blue Boy” becha — us time ka world’s highest price for an artwork — ek aisi family ke liye jiska past me art me almost zero interest tha.

## Interpretation

Joseph Duveen ne turant samajh liya ki Arabella Huntington ko kya chahiye—uski sabse badi chaahat thi importance feel karna, society mein apni jagah banana. Uski lower-class background leke woh hamesha se insecure thi, isiliye usse baar-baar confirmation chahiye hoti thi ki ab woh elite class ka part hai. Duveen ne jaldi nahi ki—art bechne ki koshish turant nahi ki, balki usne dheere-dheere uske emotional weaknesses pe kaam kiya. Usne Arabella ko yeh feel karaya ki usse attention isliye mil rahi hai kyunki woh kisi ameer aadmi ki wife hai, nahi, balki isliye kyunki uska apna ek special character hai—aur yahi baat ne Arabella ka dil jeet liya.

Duveen ne kabhi usse neecha nahi dikhaya; lecture dene ke bajaye, usne apne ideas usme silently inject kiye. Result? Arabella uski loyal aur devoted client ban gayi, aur *The Blue Boy* painting ka sale bhi usne crack kiya.

Logon ko validation aur recognition chahiye hoti hai, unka important feel karna—aise emotional needs sabse powerful weakness hoti hai jisko exploit karna sabse aasaan hai. Pehla reason: yeh almost sab mein hoti hai. Dusra: isko trigger karna extremely simple hai. Sirf itna karo ki unko unki taste, unki social status, ya unki intelligence ke baare mein better feel karwa do. Ek baar hook lag gaya, toh baar-baar unhe reel-in kar sakte ho—saalon tak.

Tum unke life mein ek positive role play kar rahe ho, jo unko woh self-worth de raha hai jo woh khud nahi bana paate.

Unhe kabhi shak bhi ho jaye ki tum unka use kar rahe ho, toh bhi unhe fark nahi padega, kyunki tum unhe unke baare mein behtar feel kara rahe ho—and that feeling is priceless.

## Observance V

1862 mein King William of Prussia ne Otto von Bismarck ko premier aur foreign minister banaya. Bismarck bold tha, ambitious tha, aur army ko strong banana chahta tha. Lekin William ke aaspaas liberals the—jo uski power limit karna chahte the—aur uski wife Queen Augusta bhi Bismarck ke khilaaf thi. Phir bhi William ne usse appoint kiya.

Sirf ek week baad, Bismarck ne ministers ke chhote group ke saamne army enlarge karne ke liye speech di. Uska last line tha: "The great questions of the time will be decided, not by speeches and resolutions of majorities, but by iron and blood." Yeh baat poore Germany mein phail gayi. Queen ne William ko chilla-chilla ke bola ki Bismarck barbaric hai, usse turant hatao. Parliament bhi against ho gaya. William itna darr gaya ki usne soch liya ki agar Bismarck ko banaye rakha, toh Louis XVI ki tarah uska bhi sar kaat diya jaayega.

Bismarck ko pata tha ki usse turant kuch karna padega. Usne apologize nahi kiya—balki exact opposite kiya. Usne king ki psychology samjhi thi.

Jab Bismarck aur William mile, tab tak king Queen ke influence mein darr gaya tha. Par Bismarck ne calmly kaha: "Haan, toh phir hum mar jaayenge! Waise bhi ek din marna hi hai. Lekin agar marna hai toh aise cause ke liye kyu nahi marna jisme apne king aur master ka saath ho? Aapka death aapke God-given royal rights ke liye ek sacrifice hoga." Bismarck ne William ke honor aur uske king hone ke pride pe focus kiya. Bola: "Aap dusron ke kehne par chal rahe ho? Aap Germany ke king ho!"

Bismarck ne na sirf William ko Queen aur liberals ke against khada kiya, balki army strengthen karne ke liye bhi convince kiya—jo ki uska main objective tha.

## Interpretation

Bismarck ko yeh pata tha ki king William logon se dab gaya tha. Usne king ke andar ke guilt aur military pride ko target kiya. William ko dar toh tha, lekin secretly woh bhi ek glorious king banna chahta tha—lekin uska dar usse roke rakhta tha. Jahan kuch log fake bravery dikhate hain, wahan William ka fear uske andar ki chhupi hui bravery ko daba raha tha.

Bismarck ne us longing ko samjha aur usse trigger kiya—William ko Napoleon banne ka sapna dikhaya, aur woh khud uska Napoleon ban gaya. Usne king ko motivate kiya ki woh

teen wars ladein aur Germany ka empire banaye. Yeh sab uske insecurity se hi shuru hua tha.

Yeh yaad rakho: timid log bahar se shant aur weak dikhte hain, par andar se woh boldness ke liye taraste hain. Tum unki weakness ka use karke unhe waisi actions karne pe majboor kar sakte ho jo tumhare interest mein ho, aur iss process mein woh tumhare dependent ban jaate hain. Kabhi bhi appearances ko face value pe mat lo—unke opposite pe dhyan do.

Image: The Thumbscrew

Tumhara enemy apne secrets ko chhupata hai, apne emotions ko dabata hai—lekin woh kahin na kahin express ho jaate hain, chahe uske expressions, reactions, ya habits mein. Weakness hamesha hoti hai—kahi na kahi ek groove jahan tum apna thumb ghusa ke usse turn kar sakte ho, apne hisaab se.

Authority

Har insaan ka ek thumbscrew hota hai. Skill yehi hai—kaise unke will ko activate kiya jaye. Har kisi ka motive alag hota hai—koi fame ka pujaari hota hai, koi paisa ka, aur zyadatar log pleasure ke. Real skill yeh hai ki tum us idol ko pehchano jise woh worship karta hai—phir usko activate karo.

Agar tum kisi ka main motive jaan gaye, toh tumne uski will ka key le liya.
— *Baltasar Gracián* (1601–1658)

## Reversal

Lekin yaad rakho: jab tum logon ki weaknesses pe khelte ho, toh danger bhi hota hai—tum kuch aisa trigger kar sakte ho jisko tum control nahi kar sakte.

Power ke game mein tum hamesha kai kadam aage soch ke chalte ho. Lekin dusre log emotional hote hain, aur unka future planning zero hota hai. Tum unke emotional triggers se unhe control karte ho—but yahi unka most unstable zone hota hai. Agar tumne unke andar ka dar ya insecurity chhed diya, toh woh erupt ho sakta hai.

Timid log jab bold banne lagte hain, toh kabhi-kabhi woh hadd paar kar jaate hain. Kisi ka attention need fulfill karo, toh woh tumse aur expect karne lagta hai. Tum jisko bachcha banake control kar rahe ho, kabhi kabhi woh hi tumse react kar deta hai.

Jitna emotional weakness hoga, utna zyada danger. Apne limits samjho, aur kabhi bhi apne control ke thrill mein itna mat kho jao ki tum power lose kar do. Tumhara goal control nahi, real power hai.

# LAW 34

# BE ROYAL IN YOUR OWN FASHION:

# ACT LIKE A KING TO BE TREATED LIKE ONE

## Judgment

Jaisa aap apne aap ko carry karte ho, waise hi log aapke saath behave karte hain. Long term mein agar aap vulgar ya common appear karte ho, toh log aapki respect nahi karte. Ek king khud ki respect karta hai, aur dusron mein bhi wahi emotion inspire karta hai. Agar aap confident aur royal way mein act karte ho, toh log naturally feel karte hain ki aap crown ke layak ho.

## Transgression of the Law

July 1830 mein Paris mein revolution hua jisme King Charles X ko abdicate karna pada. France ke top authorities ne milkar naye king ke liye Louis-Philippe, Duke of Orléans ko choose kiya.

Start se hi clear tha ki Louis-Philippe ek alag type ke king honge. Na sirf isliye kyunki wo royal family ki ek different branch se the, ya unhone crown inherit nahi kiya tha — unhe toh commission ne choose kiya tha, jo unki legitimacy pe question uthata tha.

Unka asli farq ye tha ki unhe royal life ka pomp and ceremony bilkul pasand nahi tha. Wo noble logon se zyada bankers ke friend the. Wo Napoleon ki tarah ek nayi royal rule establish nahi karna chahte the, balki apna status downplay karte the taaki wo business class aur middle class mein mix ho saken — jinhone unhe power mein laya tha.

Louis-Philippe ke symbols na toh scepter the, na crown, balki ek gray hat aur umbrella jise wo proudly pehente the jab wo Paris ki streets mein walk karte the, jaise ek regular bourgeois ho. Jab unhone James Rothschild — France ke top banker — ko apne palace bulaya, toh usse equal treat kiya. Aur pehli baar kisi king ne sirf business ki baat ki — kyunki Louis-Philippe ko paise se pyar tha, aur unhone ek badi fortune bana li thi.

Time ke saath log unse disgust hone lage. Aristocrats unki unkingly image se chidh gaye, aur kuch saal mein unhone bhi unka oppose karna start kar diya. Poor class aur wo radicals jo Charles X ko hata chuke the, wo bhi unsatisfied the — unhe na king jaisa ruler mila, na people ka true representative.

Bankers, jinke support par Louis-Philippe tikke the, jaldi samajh gaye ki actual control unke paas hai, king ke nahi. Aur unhone unka openly disrespect karna start kar diya. Ek baar jab royal family train trip ke liye late hui, toh James Rothschild ne Louis-Philippe ko public mein daant diya. Pehle king ne banker ko equal treat kiya tha, ab banker ne king ko inferior treat kiya.

Akhir mein, jinke protests ne pehle Charles X ko hata diya tha, unhone phir se revolt karna shuru kar diya. Louis-Philippe ne force use kiya to suppress them. Lekin wo kis cheez ko defend kar rahe the? Na toh monarchy, jise wo khud lightly lete the, aur na democracy. Wo bas apni aur bankers ki fortune protect kar rahe the — is tarah se logon ka loyalty earn nahi hota.

### Balthasar Gracian (1601–1658)

Apni self-respect kabhi lose mat karo. Jab akele ho tab bhi apne aap ko lightly mat lo. Apni integrity ko apna standard banao, aur khud ke judgment ko external rules se zyada importance do. Apne virtues ka khud respect karo — kisi external authority ke rules ke wajah se nahi, balki apni self-worth ke liye. Agar aap khud se impressed ho jaoge, toh kisi Seneca jaise imagined mentor ki zarurat nahi padegi.

1848 ke start mein har class ke French log electoral reforms ke liye protest karne lage. February tak protests violent ho gaye. Louis-Philippe ne crowd ko satisfy karne ke liye apne prime minister ko hata kar ek liberal ko appoint kiya. Lekin iska ulta effect hua — logon ko laga wo king ko manipulate kar sakte hain.

Protests revolution mein badal gaye — firing hone lagi, barricades banne lage. 23 February ki raat ek huge crowd ne palace ko gher liya. Unexpectedly, Louis-Philippe ne usi raat abdicate kar diya aur England bhag gaye. Unhone na koi successor chhoda, na koi plan — unki poori government ek traveling circus ki tarah disappear ho gayi.

### Interpretation

Louis-Philippe ne jaan bujh kar ek king ya leader ki jo natural aura hoti hai, usse khatam kar diya. Usne shaan-o-shaukat ke symbols ka mazaak banaya, aur socha ki ek naya world

aaraha hai jahan rulers normal citizens ki tarah act karenge. Ek tareeke se wo sahi tha — future mein kings and queens ka concept weak hone wala tha. Par wo totally galat tha ek cheez ko leke: power ke dynamics badalne wale nahi the.

Uska hat aur umbrella shuru mein logon ko interesting laga, par jaldi hi wo annoying ban gaya. Logon ko pata tha ki Louis-Philippe un jaise nahi hai — wo sirf dikhawa kar raha tha, taaki log ye maane ki ab sab equal ho gaye hain. Par asal mein, inequality aur zyada badh chuki thi. French public ko apne ruler se thoda showmanship chahiye hota hai, thoda presence. Robespierre jaise radical leader ne bhi ye baat samjhi thi, aur Napoleon to is concept ko pure heart se jeeta tha.

Jab Louis-Philippe ne power chhodi, French logon ne apna asli mann dikhaya: unhone Napoleon ke grand-nephew ko president bana diya. Wo banda virtually unknown tha, par public chahti thi ki wo Napoleon wali aura dubara laaye — aur "bourgeois king" ki yaad ko hata de.

Powerful log kabhi kabhi ye show karne ki koshish karte hain ki wo common logon jaise hi hain — par log is jhooti simplicity ko jaldi pehchan lete hain. Unhe pata hota hai ki unke paas actual power nahi aayi hai, sirf ek illusion create hua hai. Common touch ka sirf ek version kaam karta hai — jaise Franklin Roosevelt ka. Uska style batata tha ki president logon ke values aur goals ko share karta hai, par wo phir bhi ek patrician hi tha. Usne kabhi ye pretend nahi kiya ki wo logon ke beech ka distance khatam kar raha hai.

Jo leaders fake dosti ya chumminess dikhake ye distance mitane ki koshish karte hain, wo gradually apni loyalty, fear ya love inspire karne ki ability kho dete hain. Log unhe lightly lene lagte hain. Louis-Philippe ki tarah, wo itne dull ho jaate hain ki guillotine bhi unke liye overkill lagti hai — best ye hota hai ki wo chupchaap disappear ho jaayein, jaise wo kabhi the hi nahi.

## Observance of the Law

Jab Christopher Columbus apni legendary voyages ke liye funding dhoond raha tha, tab kai logon ko lagta tha ki wo Italian aristocracy se aaya hai. Ye idea history tak pahunch gaya uske death ke baad likhi gayi ek biography ke through, jise uske son ne likha tha. Usmein bataya gaya ki Columbus ek Count Colombo ka descendant tha, aur uska family background Rome ke ek general aur Constantinople ke emperor tak jata hai.

Lekin sach to ye tha ki Columbus ek simple weaver Domenico Colombo ka beta tha, jinhone ek wine shop kholi thi aur baad mein cheese bechke guzara karte the. Ye pura noble

background Columbus ne khud banaya tha, kyunki usse early life se lagta tha ki wo ek special destiny ke liye bana hai — jaise uske khoon mein royalty ho.

Usi fabricated story ka use karke Columbus Lisbon ke ek achhe family mein shaadi kar leta hai jiska strong royal connection tha. Phir usne apne in-laws ke through Portugal ke king João II se milne ka chance le liya. Usne king ko propose kiya ki wo Asia ke shorter route ke liye westward voyage karega, aur agar wo kuch discover karta hai to uska naam king ke naam pe hoga.

In return, usne demand ki: "Grand Admiral of the Oceanic Sea" ka title, har naye land ka viceroy banna, aur future commerce ka 10% lifetime ke liye — aur ye sab hereditary ho. Jabki Columbus sirf ek merchant tha, navigation ka basic bhi nahi aata tha, quadrant use nahi kar sakta tha, kabhi kisi group ko lead nahi kiya tha, aur apne voyage ka koi solid plan bhi nahi diya tha.

Phir bhi, jab usne apna pitch khatam kiya, King João II ne politely mana kiya. Par usne uski baat ka mazaak nahi banaya, balki uske boldness se impress hua. Usne Columbus ke background ya credentials pe sawal nahi uthaya. King ne isko serious liya — kyunki agar koi aadmi itna high price apne liye set karta hai aur wo crazy nahi lagta, to ho sakta hai ki wo waqai us price ke layak ho.

Columbus ne wahan ek cheez seekhi: agar tum khud ko high value doge, confidently act karoge, to doosre log tumhare status ko usi aankh se dekhenge — chahe tumhare paas actual qualifications ho ya nahi.

## HIPPOFIDES IT SI

Agli generation me, yeh family aur bhi zyada famous ho gayi Cleisthenes ki wajah se, jo Sicyon ka master tha. Cleisthenes ki ek daughter thi, Agarista, jiska rishta wo pure Greece ke best aadmi ke saath karna chahta tha. Olympic games ke dauraan, jisme usne khud chariot race jeeta tha, usne ek public announcement karwaya: koi bhi Greek jo khud ko Cleisthenes ka damad banne ke laayak samajhta ho, wo 60 din ke andar Sicyon pahunch jaaye — ya usse pehle bhi aa sakta hai — kyunki 60 din ke baad ke ek saal ke andar wo apni beti ka rishta final karega.

Cleisthenes ne ek special race-track aur wrestling-ring banwaaye the is process ke liye. Dheere-dheere suitors aane lage — har Greek jo apni country ya khud par proud feel karta tha. Cleisthenes har ek suitor se unka country aur parentage poochta, phir unko ek saal tak apne ghar me rakhta taaki unhe achhe se samajh sake. Kabhi unse individually baat karta,

kabhi sabko ek saath. Unke manly qualities, temper, education, aur manners test karta tha. Lekin sabse important test hota tha unka dinner table behavior.

Pura ek saal yeh process chalta raha, aur Cleisthenes unhe grand hospitality deta raha. Aakhir me do Athenians usko sabse zyada pasand aaye, jisme se Tisander ka beta Hippocleides uska favorite ban gaya. Jab finally betrothal announce karne ka din aaya, Cleisthenes ne 100 oxen ka sacrifice kiya aur ek grand banquet diya jisme saare suitors aur Sicyon ke important log bulaye gaye.

Dinner ke baad suitors ne music aur public speaking me compete karna shuru kiya. Hippocleides sabse aage tha. Lekin jaise-jaise wine zyada hone lagi, usne ek flute-player se tune bajwane ko kaha aur dance karna start kar diya. Shayad usko laga wo achha dance kar raha hai, lekin Cleisthenes ko ye sab awkward lagne laga. Kuch time baad Hippocleides ne ek table mangwaayi, uspe chadhkar pehle Laconian dances kiye, fir Attic, aur end me apne sir ke bal khada hokar pair se beat dena start kar diya.

Laconian aur Attic dance to waise bhi boring the, par jab Cleisthenes ne usse ulta latak ke pair hilaate hue dekha to usse bardaasht nahi hua. Usne chillaya: "Tisander ke bete, tumne apne dance se apni shaadi gawaa di."

A Few Years Later...

Kuch saal baad Columbus Spain chala gaya. Apne Portuguese contacts ka use karke, wo Spanish court me high-level circles me ghoomne laga — dukes aur princes ke saath dinner karta tha. Waha bhi wo wahi demands repeat karta: westward voyage ke liye funding + wahi titles aur rights jo usne João II se maange the.

Powerful Duke of Medina jaise log uski madad karna chahte the, lekin unke paas uske demands fulfill karne ka authority nahi tha. Par Columbus ne apni demands se peeche hatna kabhi nahi socha. Usne samjha ki sirf ek hi shakhs uski conditions accept kar sakti hai — Queen Isabella.

1487 me uski finally queen se mulaqat hui. Queen ne uski voyage fund nahi ki, lekin wo usse bahut impress ho gayi, aur palace me uska regular guest ban gaya. 1492 me jab Spain ne Moorish invaders ko hara diya, tab treasury ka burden halka hua, aur Isabella ne finally Columbus ko fund karna decide kiya.

Queen ne teen ships, unka equipment, crew ki salary, aur Columbus ke liye ek chhoti salary approve ki. Sabse important — usne ek contract draft karwaya jisme Columbus ko uske demanded titles aur rights mil gaye. Sirf ek cheez — 10% revenue clause — fine print me hata diya gaya. Wo clause agar valid hota to Columbus aur uske heirs duniya ke richest log ban jaate. Par Columbus ne fine print padha hi nahi.

Columbus khush ho gaya, aur usi saal voyage ke liye nikal pada. (Jaane se pehle usne ek expert navigator hire kiya tha.) Wo Asia ka passage to nahi dhoond paya, lekin jab next year usne queen se aur bhi bada expedition finance karne ko bola, to queen maan gayi. Ab tak wo bhi Columbus ko ek destined leader maanne lagi thi.

## Interpretation

Explorer hone ke bawajood, Columbus ek average-level ka navigator tha. Usse basic sailors se kam sea knowledge thi, usko latitude aur longitude ka idea nahi hota tha, aur kai baar islands ko continents samajh leta tha. Crew ke saath bhi wo achha behavior nahi karta tha. Lekin ek cheez mein wo genius tha: apne aap ko bechne mein. Socho, ek cheese vendor ka beta, ek ordinary sea merchant kaise itne powerful royals aur aristocrats ka trust jeet gaya?

Columbus mein ek natural charm tha jo uske conduct se reflect hota tha. Uska confidence uski actual position se kahi zyada tha. Lekin ye koi cheap self-promotion nahi tha—ye calm aur composed confidence tha, bilkul waisa jaise real nobles mein hota hai. Purane zamane ke royals ko apni value prove karne ki zarurat nahi hoti thi; unhe lagta tha ki wo deserve karte hain aur bas poochh lete the. Columbus bhi aise hi carry karta tha khud ko—crowd se upar, greatness ke liye bana hua.

Yeh samjho: Tum khud apni value decide kar sakte ho. Tum jaise khud ko present karte ho, waise hi log tumhe treat karenge. Agar tum low expectations ke saath, jhuke hue, halki awaaz mein baat karoge, toh log bhi wahi impression lenge. Lekin ye behavior tumhara true self nahi hai—ye sirf presentation hai. Tum bhi Columbus jaisa confidently act kar sakte ho: buoyant, self-assured, aur as if tum ek crown ke liye hi bane ho.

"Sabse bade deceivers mein ek common cheez hoti hai: deception karte waqt wo khud par believe karne lagte hain—aur wahi belief dusron ko strongly impact karta hai."
—Friedrich Nietzsche

## KEYS TO POWER

Bachpan mein hum sab high energy ke saath world se sab kuch expect karte hain. Career ki shuruaat mein bhi hum bold hote hain. Lekin jaise-jaise failures milte hain, hum apne aas-paas invisible boundaries build kar lete hain. Time ke saath hum apni expectations low kar lete hain, limitations accept kar lete hain, aur har choti request ke liye bhi maafi maangne lagte hain.

Is narrow mindset ka solution hai ek deliberate reversal—failures ko ignore karo, limitations ko downplay karo, aur bacho jaise demand aur expectation rakho. Iske liye ek special mindset adopt karo: Strategy of the Crown.

Ye strategy ek simple logic pe based hai: agar tum khud ko destined for greatness maano, toh wo belief tumse radiate karega, bilkul waise hi jaise king ki crown uske status ka signal hoti hai. Jab log dekhenge ki tumhe khud pe itna confidence hai, toh wo bhi maan lenge ki tum kisi reason se itne sure ho. Crown pehne huye log kisi limit ko feel nahi karte—wo jo chahte hain, maang lete hain.

Is strategy ka result tab dikhta hai jab tum usse poori tarah embrace karte ho. Jaise bachpan mein bold children jo jo chahte hain, maang lete hain, aur unki wishes adults happily fulfill karte hain. Isabella ne Columbus ki wish fulfill isiliye ki, kyunki usne apne confidence se ek aura create kiya tha.

History mein kai log jinka background average tha—jaise Theodora, Columbus, Beethoven, Disraeli—unhone Strategy of the Crown use kiya. Unka self-belief itna strong tha ki wo reality ban gaya. Trick simple hai: apne confidence se khud ko overwhelm kar do. Chahe tumhe pata ho ki ye thoda self-deception hai, lekin phir bhi king jaisa act karo. Log waise hi treat karenge.

Crown tumhe crowd se alag karta hai, lekin us alagapan ko tumhe khud real banana hota hai. Har situation mein dignity maintain karo. Louis-Philippe ne kabhi feel nahi hone diya ki wo ordinary logon se alag hai—wo ek banker king tha. Jab uski authority challenge hui, toh usne instantly give up kar diya. Uski weakness sabko dik gayi. Usme royal firmness aur dignity ki kami thi, isiliye uska crown easily gir gaya.

Royal bearing ko arrogance se confuse mat karo. Arrogance insecurity ka signal hota hai, jabki real royal demeanour calm aur dignified hota hai.

Haile Selassie, jo Ethiopia ke king ban gaye 1930s mein, originally Lij Tafari the—ek young, slim, bookish ladka. Wo succession line mein bahut neeche the, lekin bachpan se unka conduct itna regal tha ki court mein sab unhe notice karne lage.

Court mein wo kabhi gusse mein nahi aate the, chahe dusre arrogant princes unhe push karte. Wo calm rehte, patience dikhate—aur isi grace ne Menelik II ko impress kiya. Logon ne tabhi keh diya tha ki yeh ladka ek din king banega, kyunki uska demeanour aisa tha jaise wo already top pe ho.

1936 mein jab Italian Fascists ne Ethiopia pe control le liya, tab exile mein Haile Selassie ne League of Nations mein apne desh ke liye speech diya. Italians unhe public mein abuse kar

rahe the, lekin unhone full dignity ke saath response diya, bilkul unaffected. Unka calm demeanour unko elevate kar raha tha, jabki unke opponents cheap lag rahe the.

Difficult situations mein dignity sabse powerful mask hota hai: Aise act karo jaise tumhare paas poora time hai, aur kuch bhi tumhe affect nahi karta.

Columbus ek explorer ke roop mein bas theek-thaak hi tha. Usse samundar ke baare mein apne ship ke aam sailors se bhi kam knowledge thi. Wo apni discoveries ka latitude ya longitude sahi se nahi nikal pata tha, islands ko bade continents samajhta tha, aur apne crew ke saath bura bartav karta tha. Lekin ek cheez mein wo genius tha — apne aapko bechne mein. Warna kaise ek cheese vendor ka beta, ek low-level sea merchant, Europe ke sabse powerful royal aur noble logon ka favorite ban gaya?

Columbus mein ek kamaal ki power thi — wo nobility ko charm kar leta tha, aur ye sab uske tareeke se chalne, bolne, dikhne mein tha. Usmein ek aisi confidence thi jo uske asli resources se kaafi zyada thi. Lekin wo confidence cheap ya aggressive nahi thi — wo calm aur composed thi, bilkul waise jaise kisi king ke andar hoti hai. Purane zamane ke nobles ko apni value prove karne ki zarurat nahi padti thi, unhe pata hota tha ki wo deserve karte hain zyada, aur bina jhijhak maang lete the. Columbus ka andaz bhi kuch aisa hi tha — elevated, self-assured, jaise wo greatness ke liye hi paida hua ho.

Samjho: Tum apni keemat khud tay karte ho. Tumhara body language dikhata hai ki tum apne baare mein kya soch rahe ho. Agar tum chhoti baat maangte ho, jhuke rehte ho, aankh milane se darte ho, toh log samjhenge ki tum waise hi ho. Jabki asal mein ye sirf tumhari presentation hai — aur tum ise kabhi bhi badal sakte ho. Tum bhi Columbus ki tarah behave kar sakte ho: confident, buoyant, aur aise jaise tum crown pehne hue ho.

Har bade deceiver mein ek common cheez hoti hai — deception ke moment mein wo khud bhi apne jhoot par believe karne lagte hain. Aur ye hi belief dusron par itna powerful impact dalta hai.
— Friedrich Nietzsche

Bachpan mein hum sab duniya se sab kuch expect karte hain. Jab career start hota hai toh ye attitude hota hai ki sab kuch milna chahiye. Lekin jaise-jaise zindagi mein rebuffs aur failures milte hain, hum apni expectations kam karne lagte hain, aur limitations ko accept kar lete hain — jabki wo asli mein self-imposed hote hain. Fir hum chhoti chhoti baaton ke liye bhi maafi maangne lagte hain.

Is shrinking attitude ka solution hai — apne andar ek deliberate shift lana. Apne failures ko ignore karna, aur fir se waise hi expect karna jaise ek chhota bacha karta hai. Iske liye ek strategy ka use karo — "Strategy of the Crown."

Is strategy ka simple principle hai: agar tum truly believe karte ho ki tum great banoge, toh wo belief tumhare aas-paas ke logon tak radiate karega, bilkul waise jaise ek king ke sir par crown shine karta hai. Jo log crown pehente hain, unke andar kisi bhi boundary ka sense nahi hota — na kisi limitation ka. Tumhare confidence ka ye outward radiance dusron ko bhi confuse karta hai — unhe lagta hai ki is person mein kuch toh special hai. Jab tum is crown-wali strategy ka use karte ho, tum dekhoge ki log tumse influenced hone lagte hain.

History mein kai log jinke paas background nahi tha — jaise Theodora, Columbus, Beethoven, Disraeli — sabne Strategy of the Crown ka use kiya. Unhone itna strongly apni greatness par vishwas kiya ki wo vishwas khud prophecy ban gaya. Trick simple hai: apne belief mein doob jao. Chahe tumhe pata ho ki tum thoda deceive kar rahe ho apne aap ko, fir bhi ek king ki tarah act karo. Log waise hi treat karenge.

Crown tumhe dusron se alag karta hai — lekin ye difference tumhe khud real banana padega. Tumhe apne behavior se dikhana padega ki tum different ho. Har situation mein dignity se act karna seekho. King Louis-Philippe ek banker king tha, lekin usne kabhi royal dignity show nahi ki. Jab logon ne usse oppose kiya, wo collapse kar gaya. Aur sabko laga wo asli king nahi, ek imposter tha.

Regal bearing ka matlab arrogance nahi hota. Arrogance actually insecurity ka sign hota hai, jo royal demeanor ke opposite hai.

Ethiopia ke ruler Haile Selassie, jinka asli naam Lij Tafari tha, ek noble family se the lekin power mein aane ke chances bahut kam the. Fir bhi unhone kabhi insecure feel nahi kiya. 14 saal ki umar mein jab wo court mein aaye, to King Menelik II unse impress ho gaya. Tafari ne kabhi apna temper lose nahi kiya, kabhi insecure behave nahi kiya. Dusre arrogant young nobles jab use push karte the, wo sirf smile karta tha — dignity ke saath.

1936 mein jab wo exile mein the aur Italy ne unke country ko invade kar liya tha, tab unhone League of Nations mein speech diya. Italians unko abuse kar rahe the, lekin unhone calm, dignified pose maintain kiya — jisne unki respect aur badha di, aur opponents ko cheap bana diya. Jab mushkil ho, dignity ek powerful mask ban jata hai. Aisa dikhana ki tum par kuch asar nahi ho raha — ye bohot bada psychological edge deta hai.

Ek royal demeanor ke aur bhi uses hote hain. Con artists jaante hain ki agar tum aristocratic front dikhaate ho to log ya to tumse impressed ho jaate hain ya defensive ho jaate hain. Jaise Count Victor Lustig ya Yellow Kid Weil — ye log hamesha wealthy aur royal look create karte the. Apne riches ka allusion dete the, jaise paisa banana inke liye kuch nahi. Aur log khud aake unse deal maangte the.

Ab kuch practical outward strategies bhi hain jo is royal image ko strengthen karti hain.
Pehli: Columbus Strategy — Hamesha bold demand karo. High price set karo, aur kabhi piche mat hatna.
Doosri: Dignified way mein, hamesha sabse highest person tak jao. Ye tumhe ussi level par le aata hai.
Teesri: Apne se upar wale ko gift do — lekin as a gesture of equality. Jaise Pietro Aretino ne Duke of Mantua ko Titian ke paintings diye. Gift doge to ye message jata hai ki "main tumhare equal hoon." Beg nahi kar rahe ho, balki mutual respect dikha rahe ho.

Hamesha yaad rakho: Apni keemat tum khud set karte ho. Agar kam maango to wahi milega. Agar zyada confidently maango, to log tumhari value samjhenge — chahe turant result na mile, aage zarur milega.

Image: Crown pehno, aur tumhari body language change ho jaati hai — calm aur powerful. Kabhi doubt mat dikhao, kabhi apni dignity mat todna, warna crown match nahi karega. Great emperors kabhi kisi ka wait nahi karte — wo khud ko crown pehna lete hain.

Authorit**y**: Har insaan ko apne tareeke se royal hona chahiye. Chahe tum king na ho, lekin tumhare kaam aur soch king jaise hone chahiye. Tum deserve karte ho crown — chaahe wo real mein tumhare sir pe ho ya nahi.
— Baltasar Gracián

## Reversal

Royal confidence ka maksad ye hai ki tum apne aap ko crowd se alag show karo. Lekin agar ye limit cross ho gayi to tumhara nuksan ho sakta hai. Kabhi kisi ko neecha dikhake apne aap ko upar mat dikhana. Agar tum zyada distance create karte ho to log tumhe target bana lete hain.

Jaise Charles I of England. Jab unka samna Oliver Cromwell aur revolt se hua, to unhone apne arrogance ko aur badha diya. Apne power ko divine samjha, aur logon ki narazgi ko ignore kiya. Result — unka sar kaat diya gaya. Agar unhone thoda sacrifice dikhaya hota ya reforms support kiya hota, to shayad history alag hoti.

Ye bhi sach hai ki kabhi-kabhi earthy vulgarity se bhi tum temporary power paa sakte ho — jaise logon ko apni cheapness se entertain karna. Lekin ye game dangerous hai. Hamesha koi tumse zyada vulgar ho sakta hai — aur tum next season replace ho jaoge kisi naye cheap showman se.

# LAW 35

# MASTER THE ART OF TIMING

## Judgment

Kabhi bhi hamesha jaldi mein mat dikho — jaldbazi dikhati hai ki tum khud pe ya time pe control nahi rakhte. Hamesha patient dikhna chahiye, jaise tumhe pata ho ki sab kuch eventually tumhare paas aayega. Right moment ke detective bano — waqt ki hawa ko feel karo, un trends ko pakdo jo tumhe power tak le ja sakte hain. Jab time sahi na ho, toh shanti se peeche raho. Aur jab waqt perfect ho jaaye, toh full force ke saath strike karo.

## Sertorius's Lesson

Sertorius ki power tezi se badh rahi thi, kyunki Ebro aur Pyrenees ke beech ke sabhi tribes uski side mein aa gaye the, aur har taraf se log uske camp mein roz roz jud rahe the. Lekin ek problem thi — naye aaye barbarian soldiers disciplined nahi the, aur overconfident the. Woh baar-baar Sertorius se keh rahe the ki enemy pe attack karo, aur uski delaying tactics se irritate ho rahe the.

Pehle toh Sertorius ne unhe samjhane ki koshish ki, lekin jab woh sunne ko ready nahi the, toh usne jaan bujh ke unki baat maan li aur unhe enemy se ladne diya. Uska plan tha ki unki halke defeat se unhe ek lesson mile, bina poori tarah haare hue. Exactly wahi hua — woh haar gaye, lekin Sertorius unhe rescue kar ke wapas camp le aaya.

Phir kuch din baad, unki broken spirit ko uplift karne ke liye, Sertorius ne ek general assembly bulayi. Usne do horses laake sabke saamne khade kiye — ek old aur weak tha, dusra strong aur bada tha, jiska tail kaafi thick aur beautiful tha. Weak horse ke paas ek tall aur powerful aadmi khada tha, aur strong horse ke paas ek chhota aur patla aadmi.

Signal milte hi, strong aadmi ne tail ko poori taqat se kheechna shuru kiya, jaise usse tod dena ho. Weak aadmi ne ek-ek baal nikaalna shuru kiya. Strong aadmi, pura zor lagane ke baad bhi kuch nahi kar paya, sirf spectators ke liye comedy ban gaya. Weak aadmi ne thodi hi der mein poori tail clean kar di.

Tab Sertorius khada hua aur bola:
"Ab tum khud dekh sakte ho, doston, ki perseverance brute strength se zyada effective hoti

hai. Bohot saare problems ek saath solve nahi hote, lekin agar tum unhe thoda-thoda karke handle karo, toh sab kuch manageable ho jaata hai. Continuous effort unstoppable hoti hai — isi tarah Time bhi duniya ki sabse badi powers ko dheere-dheere harata hai. Time un logon ka best friend hai jo intelligent hai aur right moment choose karte hain. Lekin wohi Time unka biggest enemy ban jaata hai jo galat time pe action le lete hain."

## Observance of the Law

Joseph Fouché ne apni life ki shuruaat ek ordinary French seminary-school teacher ke roop mein ki. 1780s ka poora decade woh town to town ghoomta raha, young boys ko mathematics padhata raha. Lekin usne kabhi church ke liye apne vows nahi liye — uske plans bade the. Woh patiently apne chance ka wait karta raha, options open rakhe. Jaise hi 1789 mein French Revolution start hua, usne turant cassock chhod diya, baal badhaye aur ek revolutionary ban gaya — kyunki yehi tha us waqt ka mood. Us waqt chance miss karna matlab disaster. Fouché ne chance miss nahi kiya: usne revolutionary leader Robespierre se dosti ki aur jaldi hi rebel ranks mein upar aane laga.

1792 mein Nantes ne usse National Convention ka representative elect kiya — jiska kaam tha French republic ke liye nayi constitution banana.

Paris pahunchne par Fouché ne dekha ki moderates aur radical Jacobins ke beech clash ho raha tha. Usne samjha ki long run mein dono mein se koi jeetne wala nahi hai. Power unke haath mein nahi jaati jo revolution start karte hain, balki unke paas jaati hai jo usse conclude karte hain. Fouché wahi side lena chahta tha.

Uska timing genius tha. Pehle woh moderate bana kyunki majority unki thi. Lekin jab Louis XVI ko execute karne ka decision aaya, toh usne dekha ki log guillotine ke liye demand kar rahe hain — toh usne usi side vote diya. Ab woh radical ban chuka tha. Par jab Paris mein tensions badhne lage, usne dekha ki kisi ek faction se chipak ke rehna dangerous hoga. Toh woh provinces chala gaya — wahan low profile maintain kiya.

Phir usse Lyons ka proconsul banaya gaya jahan usne dozens of aristocrats ko execute kiya. Lekin ek point ke baad usne killings band karwa di — use feel hua ki country ka mood change ho raha hai. Despite blood on his hands, Lyons ke logon ne usse savior maana — Terror se bachane wala.

Lekin 1794 mein Robespierre ne usse Paris bulaya, uske Lyons ke actions ke liye. Robespierre Terror ka mastermind tha. Usne right aur left dono ke leaders ko maar giraaya tha, aur ab Fouché bhi uski list mein tha.

Agle kuch hafton mein intense struggle chali. Robespierre openly Fouché pe attack karta raha, uski arrest ki demand ki. Fouché ne quietly support gather karna start kiya, un logon ke beech jo Robespierre ke dictatorship se bore ho chuke the. Fouché time buy kar raha tha. Use pata tha jitna zyada survive karega, utni zyada support milti rahegi. Usne moderates aur Jacobins dono ke beech fear of Robespierre ka use kiya — sabko lagta tha agla number unka hi ho sakta hai.

Finally July 27 ko moment aaya — Convention ne Robespierre ke khilaaf turn le liya. Uski speech ko crowd ne shut down kiya. Robespierre arrest hua, aur kuch hi dino baad uska head guillotine ke basket mein gir gaya — Fouché ka nahi.

Fouché wapas Convention mein aaya, aur sabko shock dete hue moderates ke saath baithne ke bajaaye radical Jacobins join kiye. Shayad pehli baar usne minority side choose kiya. Usne feel kiya ki ab moderates new round of Terror start karenge — is baar radicals ke against. Fouché martyr group ke saath khada tha — jo innocent dikhte the, jinke saath log sympathy karenge.

Risky move tha. Lekin Fouché ne calculate kiya ki woh apna head bachaa lega jab tak public opinion fir se turn ho. Aur exactly wahi hua — December 1795 mein uski arrest order hua, lekin public guillotine se fed up ho chuki thi. Fouché fir bach gaya.

New government aayi — **Directoire**. Yeh moderate thi, not Jacobin. Fouché ne apna profile low rakha. Kuch saal chup raha, bitterness kam hone diya. Phir Directoire ko approach kiya — bola ki ab uski new passion intelligence gathering hai. Spy ban gaya. Itna acha kaam kiya ki 1799 mein usse **Minister of Police** banaya gaya.

Ab uska kaam tha France ke har kone mein spy network chalana — ek responsibility jo uski natural sense of timing ko aur powerful bana gayi. Usne sabse pehla trend detect kiya — **Napoleon**, ek young general, jiska future France ke saath jura tha. Jab Napoleon ne 9 November 1799 ko coup d'état kiya, Fouché pura din pretend karta raha ki woh so raha hai.

Woh uska kaam tha military coup rokna, lekin usne kuch nahi kiya. Napoleon impressed hua — usne Fouché ko Minister of Police bana rehne diya.

Agle kuch saalon mein Napoleon us par aur zyada depend karne laga. Usne Fouché ko **Duke of Otranto** ka title diya, bohot paisa bhi diya. Lekin 1808 tak Fouché ne feel kiya ki Napoleon downtrend pe hai. Spain ke against uska war pointless tha — uska balance jaa raha tha. Fouché ne Talleyrand ke saath milke conspiracy plan kiya Napoleon ko girane ke liye.

Conspiracy fail hua — Talleyrand fire ho gaya, Fouché bach gaya lekin under tight control aa gaya. Tab tak Napoleon ki image weak ho chuki thi. 1814 mein woh finally collapse kar gaya.

Naya ruler bana **King Louis XVIII** — Louis XVI ka bhai. Fouché ne phir se wait karna start kiya. Use pata tha Louis survive nahi karega — usme Napoleon jaisa charm nahi tha. Aur February 1815 mein, Napoleon **Elba** se escape kar gaya. Louis panic mein aa gaya. Public bhi Napoleon ko support karne lagi thi.

Louis ne last moment pe Fouché se help maangi — wahi aadmi jisne uske bhai ko guillotine bheja tha. Fouché ne help se mana kar diya — pretend kiya ki Napoleon wapas power mein nahi aayega (jabki use pata tha woh aayega). Thodi der mein Napoleon Paris ke gates pe tha.

Louis furious ho gaya. Usne Fouché ki arrest aur execution ka order diya. 16 March 1815 ko Paris ke ek boulevard pe police ne Fouché ke coach ko ghera. Kya ab uska end tha?

Maybe, lekin turant nahi. Fouché ne kaha ki ek former minister ko street pe arrest nahi kiya ja sakta. Police maan gayi. Later, jab police uske ghar aayi, usne request kiya — ek gentleman ko ready hone ka time diya jaye. Police ne haan ki. Fouché room chhod ke gaya — aur wapas nahi aaya.

Police ne next room mein jaake dekha — ek ladder window ke bahar garden mein ja rahi thi. Fouché already escape kar chuka tha.

Police ne agle din tak Fouché ko dhoonda, lekin tab tak Napoleon ke cannons sunai dene lage the. King aur uski army city se bhaag gayi. Napoleon Paris aaya, aur Fouché fir se saamne aaya. Napoleon ne usse Minister of Police wapas bana diya.

Agle 100 days jab tak Napoleon power mein tha (Waterloo tak), France ka asli ruler Fouché hi tha. Phir Napoleon gira, Louis XVIII wapas aaya. Aur Fouché — like a **cat with nine lives** — ek aur baar new government mein bacha raha. Ab tak uska power itna strong ho chuka tha ki king bhi use challenge nahi kar saka.

Mr. Shih ke do bete the — ek learning ko love karta tha, dusra war ko. Dono apne interest ke hisaab se court mein gaye — ek tutor bana, dusra general.

Mr. Meng ne bhi apne dono bete bheje same route par. Lekin ek ne jahan teachings diye, wahan king ne kaha: "Aaj kal toh war chal rahi hai, agar iski baatein sunenge toh hum khatam ho jayenge" — uska castration kar diya. Dusre ne war strategies diye, king bola: "Main weak hoon, agar war pe depend kiya toh mar jaunga. Aur agar isko reject kiya toh yeh kisi aur court ko join karega" — uske pair katwa diye.

Dono families ne same kaam kiya, lekin timing wrong thi.
Success ratiocination se nahi, rhythm se aata hai.

## Interpretation

Joseph Fouché ne ek aise period mein grow kiya jab har taraf turmoil tha — uska biggest strength tha timing ka master hona. Usne humein kuch key lessons sikhaye.

Sabse pehle, times ka spirit samajhna critical hai. Fouché hamesha 2 step aage sochta tha, wahi wave pakadta tha jo usse power tak le jaaye. Hamesha time ke saath kaam karo, twists ko anticipate karo, aur right moment miss mat hone do. Kabhi-kabhi spirit of the time clear nahi hota — usse us cheez se samjho jo chhupi hui hai, obvious nahi hai. Past ke ruins se chipakne ke bajaye, future ke Napoleons ko pehchano.

Doosri baat, sirf hawa ka rukh pehchan lena kaafi nahi, uske saath bhaagna zaroori nahi. Har strong movement ka ek powerful reaction hota hai. Us reaction ko bhi anticipate karna wise hota hai — jaise Fouché ne Robespierre ki execution ke baad kiya. Kabhi kabhi, current wave ke saath mat jao — ruk jao, aur jab wave wapas aaye, tab return lo. Jab reaction ban raha ho, usmein lead lo.

Finally, Fouché ki patience extraordinary thi. Agar patience nahi hai, toh timing fail ho jaayega. Jab times uske against the, toh usne na to struggle kiya, na emotional hua, na hi rash decisions liye. Cool mind ke saath low profile maintain ki, aur silently citizen support build kiya — jo uski next rise ki strength bana. Jab bhi weak position mein tha, usne sirf time ke liye play kiya, kyunki usse pata tha — time patient logo ka ally hota hai. Time pe fangs dikhane ka aur time pe chup rehne ka fark samajhna seekho.

> Space toh recover ho sakta hai, time kabhi nahi.
> — Napoleon Bonaparte

## Keys to Power

Time ek artificial concept hai jo humne banaya, taaki eternity aur universe ki limitlessness ko manageable banaya ja sake. Aur jab humne hi time banaya, toh hum usse mold bhi kar sakte hain — perception ke through.

Bachpan ka time slow aur vast lagta hai. Adulthood ka time fast aur fleeting hota hai. Iska matlab — time perception pe depend karta hai, aur perception ko hum willfully alter kar sakte hain. Emotions jitne zyada honge, time utna fast lagega. Toh agar hum emotions ko control kar lein, toh time slow ho jaata hai. Is se future zyada open lagta hai, aur patience build hoti hai — jo timing ka main requirement hai.

Ek story:
Persian Sultan ne 2 logon ko death sentence diya. Ek ne bola: "Main aapke favourite horse ko ek saal ke andar flying sikha doonga." Sultan excited hua, agree kar gaya. Dusra prisoner bola, "Horses toh fly nahi karte, yeh kya stupidity hai?"
Pehla bola: "Maine actually apne liye 4 chances create kiye —

1. Sultan mar sakta hai.

2. Main mar sakta hoon.

3. Horse mar sakta hai.

4. Shayad main horse ko sach mein flying sikha doon."

The Craft of Power – Three Kinds of Time:
Humein 3 tarah ke time handle karne hote hain — har ek ka solution skill aur practice se hota hai:

### 1. Long Time:
Years-long time jahan patience aur gentle guidance chahiye hoti hai. Isme hamesha defensive approach lo. Impulsive react mat karo, sirf wait karo — jab tak opportunity appear na ho jaaye.

Ek painter Chou Yung ki kahani:
Winter mein, usne river cross kiya to visit ek town. Ek boy uska luggage carry kar raha tha. Ferry ke end tak, usne boatman se poocha: "Kya hum town gate close hone se pehle pahuch sakte hain?" Boatman ne bola: "Haan, agar aap fast nahi chalte."

Lekin Chou Yung ne dar ke maare fast walk karna start kiya, phir run. Papers gir gaye, sametne mein time lag gaya — jab tak gate aaya, der ho gayi. Moral: Jab aap pace force karte ho fear ke wajah se, aap zyada problem create karte ho. Hurriers kabhi-kabhi fast pahuch jaate hain, lekin zyada often wo crisis mode mein fass jaate hain.

Kabhi-kabhi, best move hoti hai — wait karna, deliberately slow down karna. Time eventually opportunity laata hai, jo aapne imagine bhi nahi ki hoti.

Emotion Control is Key:
Waiting sirf apne emotions ka nahi, dusron ke emotions ka bhi control lena hota hai — kyunki log hamesha action ko power samajhte hain, aur aapko rash move ke liye push

karenge. Aap apne rivals ko yahi trap mein fasa sakte ho — unko rush karne do, aur khud patiently wait karo. Jab wo gir jaayein, tab strike karo.

Yehi strategy early 17th-century ke great emperor Tokugawa Ieyasu ki thi. Jab Hideyoshi ne impulsively Korea invade kiya, Ieyasu ne wait kiya, involved nahi hua. Usne pehle hi predict kar liya tha ki yeh invasion fail hoga. Usne patiently sidelines pe wait kiya, aur phir sahi waqt pe power seize kar liya — with perfection.

## The Trout and the Gudgeon

Ek fisherman May ke month mein Thames ke kinare fishing kar raha tha ek artificial fly ke saath. Usne itni skillfully bait phenka ki ek young trout uski taraf rush kar rahi thi, par uski maa ne usse rok diya. “Kabhi bhi,” usne kaha, “bina soch samajh koi risky step mat lena. Pehle ache se soch samajh le ki koi action le bhi ya nahi, especially jab danger ka possibility ho. Tujhe kaise pata ki ye fly hai ya koi enemy ka trap? Pehle kisi aur ko try karne de. Agar ye fly hui toh wo shayad bach jaaye pehli baar, aur dusri baar tu safe try kar sakti hai.” Jaise hi usne ye bola, ek gudgeon ne us fly ko pakad liya — aur mother ki advice ki value uski careless daughter ke saamne clear ho gayi.

Main Passage

Tum intentionally time slow nahi karte ki zyada jeeyein ya moment enjoy karein — balki power game better khelne ke liye karte ho.

Pehla, jab tumhara mind distractions aur emergencies se free hota hai, toh tum future clearly dekh pate ho.

Dusra, tum un traps se bache rehte ho jo log tumhare saamne dikhate hain, aur tum kisi impatient fool ki tarah react nahi karte.

Teesra, tumhare paas zyada flexibility hoti hai. Unexpected opportunities ka faida uthane ka chance milta hai jo fast pace mein miss ho jaata.

Chautha, tum ek deal poori tarah finish karte ho usse pehle ki next start karo. Power ki foundation build hone mein years lagte hain — make sure wo strong ho.

Fast glory mat bano. Jo success slowly aur steadily build hoti hai, wahi lasting hoti hai.

Finally, time slow karne se tumhare pass ek perspective aata hai — tum emotionally detached ho kar current times ko dekh pate ho.

Jo log rush karte hain, wo surface cheezon ko real trend samajh baithte hain. Reality ko dekhna better hota hai — chahe wo uncomfortable ho.

## Forced Time

Forcing time ka trick ye hai ki dusron ka pace disturb karo — unhe wait karwao, hurry karwao, ya unka natural rhythm bigaado.

Jab tum patience ke saath khud time control mein ho aur doosre confuse hote hain, toh tumhare paas edge hota hai.

1473 mein Sultan Mehmed ne Hungary ke saath peace talks ka invitation diya. Jab Hungarian emissary Turkey pahucha, officials ne kaha Mehmed toh capital se nikal chuke hain ek battle ke liye.

Unhone kaha emissary unse front pe mile. Jab tak emissary battlefield pahucha, Mehmed already wahan se nikal chuka tha. Ye baar baar hua. Har jagah emissary ko lavish gifts aur time-consuming hospitality di gayi.

Finally, Mehmed ne enemy Uzun ko defeat kiya aur Hungary ke emissary se mila. Par peace terms itne harsh the ki baat fail ho gayi. Mehmed ko koi problem nahi thi — ye sab uski planning thi.

Usne Hungary ko delay mein rakha, peace ka lure diya — sab uske hi time par.

Wait karwana ek strong move hai — jab tak saamne wala ye samjhe nahi ki aap kya kar rahe ho.

Tum clock control karte ho, dusre limbo mein rehte hain — aur jab unka patience toot jaaye, toh tum strike karte ho.

Ulta bhi powerful hai — unhe hurry karwao. Shuru mein slow raho, phir suddenly pressure daalo. Jab unke paas sochne ka time nahi hota, wo mistakes karte hain.

Unke deadlines tum set karo.

Ye hi Cesare Borgia ka style tha — wo sudden pressure create karta, taaki dusra banda patience lose kare.

Art dealer Joseph Duveen jaanta tha ki agar buyer jaise John D. Rockefeller ko deadline di jaaye — jaise painting country chhodne wali hai ya koi aur interested hai — toh wo finally buy karega.

Freud ne dekha patients jo years se therapy mein improvement nahi kar rahe the, wo suddenly theek ho jaate jab ek end-date fix hoti.

Jacques Lacan ne bhi ye trick use ki — wo therapy session kabhi kabhi sirf 10 minutes mein khatam kar deta. Patients samajh jaate ki time waste nahi karna chahiye.

Deadline ek powerful tool hai — logo ko clarity aur urgency dono deta hai.

Showmen aur magicians bhi time ko force karna jaante hain. Houdini kuch hi minutes mein handcuffs se free ho jaata tha, par wo escape ko ek ghante tak kheenchta tha — suspense build karta tha.

Suspense se time rukh jaata hai — jab magician slow hota hai, tab illusion zyada strong hoti hai.

Robert-Houdin ne kaha: "Jitna slow story sunai jaaye, utni short lagti hai."

Slow pace audience ko engage karta hai — wo tumhare pace ke according flow mein aa jaate hain.

Ye sab ek illusion hai — jaise hypnotist ka power hota hai perception badalne ka.

End Time

Game patience aur timing se kheloge, but agar finish karna nahi aata toh sab waste.

Bohot log patience ka drama karte hain, par closure se darte hain — ye useless hota hai.

Jab right time aaye, toh decisively act karo.

Speed use karo to confuse opponent, apni authority dikhane ke liye, aur koi bhi mistake cover karne ke liye.

Jaise snake charmer — patience se snake ko bahar nikaalta hai, par phir uske head ke upar kabhi foot nahi daalta.

Endgame mein kabhi bhi slow mat padho.

Tumhara timing mastery tabhi prove hoga jab end-time par tum fast aur confidently act karte ho.

Image: Hawk silently sky mein circle karta hai, sab kuch observe karta hai. Jab time aata hai, lightning speed se swoop karta hai, aur prey kuch samajhne se pehle hi wo upar le jaata hai.

Authority: “There is a tide in the affairs of men, / Which, taken at the flood, leads on to fortune...” — *Julius Caesar*, *Shakespeare*

## Reversal

Agar tumne time ko control nahi kiya, toh time tumhe control karega.

Is rule ka koi reversal nahi hai — time pe command lena hi power ka real test hai.

# LAW 36

# DISDAIN THINGS YOU CANNOT HAVE: IGNORING THEM IS THE BEST REVENGE

## Judgment

Agar tum kisi chhoti problem ko importance doge, toh usse tum uski existence aur credibility de doge. Jitna zyada attention doge enemy ko, utna hi strong bana doge use. Aur chhoti mistake ko theek karne ki koshish mein wo aur bigad jaati hai, aur clearly dikhne lagti hai. Kabhi-kabhi best hota hai cheezein waise hi chhod dena. Agar koi cheez chahiye but nahi mil rahi, toh uska lightly lena seekho. Jitna kam interest dikhate ho, utne hi superior lagte ho.

## Transgression of the Law

Mexican rebel leader Pancho Villa pehle ek bandit gang ka leader tha, lekin jab 1910 mein Mexico mein revolution hua, toh wo ek folk hero ban gaya — trains lootta, paisa gareebo mein baantta, daring raids karta, aur apni romantic adventures se logon ka dil jeetta. Uski kahani ne Americans ko fascinate kiya — wo Robin Hood aur Don Juan ka mixture lagta tha.

Kuch saal ki fighting ke baad, General Carranza ne Revolution jeet li, aur Villa defeat hone ke baad apne hometown Chihuahua wapas gaya. Uski army chhoti ho gayi, aur wo phir se bandit ban gaya, jisne uski popularity ko damage kiya. Shayad frustration mein aakar usne United States ko doshi banana shuru kiya.

March 1916 mein, Pancho Villa ne Columbus, New Mexico par raid ki. Uske gang ne town mein tod-phod ki aur 17 American soldiers aur civilians ko maar diya. President Woodrow Wilson, jinhone pehle Villa ko admire kiya tha, ab use punish karna chahte the. Advisers ne suggest kiya ki Mexico mein troops bhejna chahiye taaki Villa ko capture kiya ja sake. Unka kehna tha ki agar America jaise powerful country ne response nahi diya, toh ye weakness lagega.

Aur Wilson ko log already ek pacifist maante the, toh force use karke unhe apni strength dikhani thi. Pressure intense tha, aur March ke end tak, Carranza government ke approval

se, Wilson ne 10,000 soldiers Mexico bheje — mission ka naam tha **Punitive Expedition**, jise lead kar rahe the General John J. Pershing, jo pehle Philippines aur American Southwest mein guerrillas ko hara chuke the.

Ye expedition media mein bada sensational bana. U.S. reporters Pershing ko follow kar rahe the. Campaign ko American power ka test maana gaya. Soldiers latest weapons leke aaye the, radio se communication karte the, aur aerial reconnaissance ka use ho raha tha.

Pehle kuch mahino mein, troops ne northern Mexico ke jungles ko comb karna shuru kiya. Villa ko capture karne ke liye $50,000 ka reward announce kiya gaya. Lekin jinh logon ne pehle Villa se disappoint hone ke baad usse ignore kar diya tha, ab wo usse admire karne lage — kyunki wo powerful American army ke saamne khada tha. Log Pershing ko galat clues dene lage: Villa is village mein dikha gaya, ya us mountain mein — planes bheje jaate, troops bhaagte, par Villa kabhi milta hi nahi.

Wo har waqt ek kadam aage lagta.

### The Fox and the Grapes

Ek starving fox ne ek trellis pe latke purple grapes dekhe. Usne koshish ki un tak pahuchne ki, par fail ho gaya. Phir bola, “Chhodo, shayad ye pakke hi nahi hain — inhe sirf bewakoof hi khayenge.”
Usne whining karne ke bajaye smartly unhe ignore kar diya.

### Chesterton and Silence

Ek baar jab G.K. Chesterton ke economic views ko George Bernard Shaw ne print mein criticize kiya, toh sab log unka reply expect kar rahe the — lekin Chesterton ne kuch nahi bola. Jab unke dost Belloc ne poocha, unhone calmly kaha, “Maine jawab de diya. Shaw jaise smart aadmi ke liye silence hi sabse unbearable reply hoti hai.”

### Back to the Expedition

Us summer tak, expedition 123,000 soldiers tak pahuch gayi thi. Soldiers heat, mosquitoes, aur wild terrain se joojh rahe the. Local log pehle se unse irritated the, aur ab wo unse aur zyada naraz ho gaye. Mexican government bhi frustrated thi. Ek point par, Pancho Villa ek mountain cave mein chhup gaya, jahan wo apni gunshot wound se recover kar raha tha. Wahin se wo dekh raha tha kaise Pershing ki army thak ke mountains ke across back and forth ja rahi hai — bina kuch hasil kiye.

Winter tak Villa ne cat-and-mouse game khelna continue rakha. Americans ne is mission ko ek slapstick comedy ki tarah dekhna shuru kar diya. Villa ko fir se respect milne lagi — unki smartness ko log admire karne lage. January 1917 mein, Wilson ne finally Pershing ko withdraw karne ka order de diya. Jab troops wapas ja rahe the, rebel forces ne unka peecha kiya, jiske wajah se U.S. Army ko apne rear flanks protect karne ke liye planes use karne pad gaye.

Punitive Expedition khud hi punished ho gayi thi — ye ek humiliating retreat ban gaya.

Woodrow Wilson ne Punitive Expedition ek show of force ke liye plan kiya tha — uska goal tha Pancho Villa ko sabak sikhana aur duniya ko dikhana ki koi bhi, chhota ya bada, America par attack karke bach nahi sakta. Plan yeh tha ki kuch weeks me mission complete ho jaayega aur Villa bhool jaayega.

Par aisa hua nahi. Jaise-jaise expedition lamba chalta gaya, logon ka focus American army ki incompetence aur Villa ki smartness par shift ho gaya. Raid jis wajah se start hui thi, uska toh koi zikr hi nahi raha. Ek chhoti si problem international embarrassment ban gayi. Jaise-jaise aur troops bheje gaye, waise-waise imbalance clear hota gaya — huge army ek chhote criminal ko pakad nahi paayi. End me army ko Mexico se nikalna pada — insult ke saath. Punitive Expedition ne jo karna tha uska bilkul opposite kiya: Villa free hi nahi, aur bhi popular ho gaya.

Wilson kya aur kar sakta tha? Woh Carranza government par pressure daal sakta tha ki Villa ko wo log pakdein. Ya phir quietly un Mexicans ke saath kaam kar sakta tha jo already Villa se bore ho chuke the, aur ek chhoti raid plan karke usse pakad sakta tha. Border ke American side pe trap bhi set kar sakta tha, next raid anticipate karke. Ya sab ignore karke wait kar sakta tha ki Mexican log hi usse hata dein.

## THE ASS AND THE GARDENER

Ek baar ek ass ka tail accident se cut gaya, jo uske liye bahut bada dukh tha. Woh har jagah apna tail dhoond raha tha, us illusion me ki shayad dobara chipka sake. Ek meadow se guzarta hua woh garden me chala gaya. Gardener ne dekha ki ass uske plants ko trample kar raha hai, toh gusse me aa kar usne ass ke dono ears kaat diye aur usse garden se nikaal diya. Jo donkey sirf tail ke loss ko leke dukhi tha, ab uske paas ears bhi nahi the — loss aur bhi bada ho gaya.

## THE PRODIGY OX

Jab Tokudaiji Minister of the Right imperial police ka chief tha, ek din ek ox jo Akikane naam ke official ka tha, ministry building me ghus gaya. Ox seedha chief ke seat tak chala gaya aur wahaan chew karte hue baith gaya. Sab log isse ek bad omen samajhne lage aur kahne lage ki ise yinyang diviner ke paas bhejna chahiye. Par prime minister — chief ke father — ne kaha: "Ox kuch nahi samajhta. Uske paas legs hain, kahin bhi ja sakta hai. Bechare ek low-paid official se uski only ox cheen lena unfair hoga." Unhone ox wapas owner ko de diya aur matting change karwa di. Baad me koi buri cheez nahi hui. Kehte hain agar aap kisi cheez ko prodigy treat nahi karte, toh uska effect khatam ho jaata hai.

Yeh yaad rakho: Tum decide karte ho ki tumhe kya bother karega. Waise hi decide kar sakte ho ki tum irritate hone wali cheez ko ignore karoge. Jab aap kisi chhoti cheez ko react nahi karte, toh woh aapko drag nahi kar sakti. Pride involved nahi hoti. Sabse badi lesson irritant ko dene ka yeh hota hai — usse ignore karke uski importance khatam kar do. Agar ignore karna impossible hai (jaise Pancho Villa ne citizens ko maar diya tha), toh quietly plan karo — lekin kabhi bhi us irritant ko spotlight mat do. Agar tum time aur energy waste kar rahe ho, toh galti tumhari hai. Disdain ka card khelo, aur jo long run me harm nahi kar sakta usse ignore kar do.

"Just think — tumhari government ne mujhe pakadne ke liye $130 million kharch kar diya. Unhe rough, hilly area me le gaya. Kabhi-kabhi 50 miles tak unke paas pani tak nahi hota tha. Sirf sun aur mosquitoes... aur kuch bhi hasil nahi hua."
— *Pancho Villa* (1878–1923)

## OBSERVANCE OF THE LAW

1527 me King Henry VIII ne decide kiya ki wo apni wife Catherine of Aragon se chutkara paayega. Uske paas koi son nahi tha jo uski dynasty continue kar sake, aur usse laga reason Bible me likha tha: "If a man shall take his brother's wife... they shall be childless." Catherine ne Henry ke brother Arthur se shaadi ki thi, jo 5 months baad mar gaya. Phir Henry ne usse shaadi ki.

Catherine, King Ferdinand aur Queen Isabella ki daughter thi, toh marriage ek political alliance bhi thi. Par ab Henry ko chahiye tha ek son. Catherine ne insist kiya ki usne Arthur ke saath marriage consummate nahi ki thi, aur Pope Clement VII ne unki marriage ko valid declare kiya. Par years baad bhi jab son nahi hua aur Catherine menopause me chali gayi,

Henry ko laga usne jhooth bola tha — aur unki marriage incestuous thi, jiska punishment unke upar aaya.

Ek aur reason bhi tha: Henry young Anne Boleyn ke pyaar me tha. Usse shaadi karne ka chance bhi chahiye tha. Isliye Henry ne Vatican se marriage annul karwane ki request ki. Par Pope Clement ne mana kar diya.

Rumors phail gaye ki Henry Pope ke against jaake marriage annul karwaayega. Catherine ne refuse kiya ki wo nunnery join kare, aur Henry ne uske saath sona band kar diya. Usne Catherine ko Princess Dowager of Wales kehna start kiya, aur 1531 me usse court se nikaal diya. Pope ne warn kiya ki agar Catherine ko court me wapas nahi laya gaya toh excommunication hoga — par Henry ne ignore kiya.

1533 me Henry ne Anne Boleyn se shaadi kar li. Pope ne is marriage ko illegal kaha, par Henry ne Roman Church ka control hi tod diya. Church of England create kiya jiska head king khud tha. Nayi church ne Anne ko queen declare kar diya.

Pope ne har possible threat diya, par Henry ne sab ignore kiya. Pope helpless feel kar raha tha. Catherine ne bhi fight back karne ki koshish ki, par koi nahi sun raha tha. Isolated, angry, aur heartbroken, Catherine slowly deteriorate ho gayi — aur January 1536 me uska death ho gaya due to cancerous tumor in the heart.

Jab aap kisi insaan ko attention dete ho, toh aap dono ek tarah se partners ban jaate ho — ek dusre ke actions aur reactions ke flow me chalne lagte ho. Is process me aap apni initiative kho dete ho. Ye har interaction ka basic dynamic hota hai: agar aap kisi ko acknowledge karte ho — chahe sirf usse ladne ke liye hi kyun na ho — toh aap uske influence ke liye khud ko open kar dete ho.

Agar Henry Catherine ke saath openly clash karta, toh wo endless arguments me ulajh jaata, jo uski willpower ko weak kar dete aur dheere-dheere thaka dete. (Catherine ek strong aur stubborn woman thi.) Agar Henry Pope Clement ko convince karne ki koshish karta ya usse negotiate karta, toh Clement apna classic game khelta: time waste karna, flexibility ka promise dena, aur end me wahi lena jo har pope leta hai — apna way.

Par Henry ne ye sab reject kar diya. Usne ek powerful move khela — **total disregard**. Jab aap kisi ko ignore karte ho, toh aap usse khatam kar dete ho. Ye unhe deeply disturb karta hai, irritate karta hai — lekin kyunki aap unse deal hi nahi kar rahe, unke paas kuch karne ka option hi nahi bacha.

Aur is view se, ye useful hota hai ki har insaan ko kabhi-kabhi feel karao ki tum unke without bhi perfectly fine ho. Isse dosti aur solid hoti hai. Aur zyada tar logon ke saath, thoda sa contempt milane me bhi koi harm nahi — isse wo aapki friendship ko aur valuable

maante hain. Ek Italian proverb kehta hai: *Chi non stima vien stimato* — jo disregard karta hai, uska hi sab regard karte hain. Agar aap kisi ko dil se admire karte ho, toh usse chhupana chahiye, jaise koi crime ho. Ye cheez shayad feel-good nahi lagti, par sahi hoti hai. Dog bhi over-kindness bardasht nahi karta, insaan toh bahut door ki baat hai!

THE MONKEY AND THE PEAS

Ek monkey ke haath me do handful peas the. Ek chhoti si pea gir gayi. Usne use uthana chaha, toh 20 gir gayi. Fir un 20 ko uthana chaha, toh sab gir gayi. Gusse me aake usne saari peas idhar-udhar fek di aur bhaag gaya.

—

Ye law ka offensive side hai. Contempt ka card khelna bahut powerful hota hai, kyunki isse aap conflict ki conditions decide karte ho. War ab aapke rules pe hoti hai. Ye ultimate power posture hota hai — aap king ho, aur jo cheez aapko offend karti hai usse aap pura ignore karte ho.

Observe karo kaise ye tactic logon ko furious kar deta hai — unki aadhi actions isliye hoti hain ki aapka attention mile. Aur jab aap woh attention hi deny kar dete ho, toh wo frustrated ho jaate hain, helpless feel karte hain.

**MAN:** Kick karo — shayad wo maaf kar dega. Flatter karo — shayad samajh bhi jaaye ya na jaaye. Par ignore karo — wo tumse nafrat karega.

—

Jaise kuch log har cheez ko gossip bana dete hain, waise hi kuch log har chhoti baat ko badi bana dete hain. Hamesha drama create karte hain, har baat ko seriously lete hain — jaise har cheez quarrel ya mystery ban jaye. Aise log bahut saari unnecessary problems khud hi khadi kar lete hain.

Aapko life me bahut kam cheezon ko dil pe lena chahiye. Agar aap har chhoti grievance ko seriously loge, toh bas khud ko hi tension doge. Jo baatein lagti hain ki bahut badi hain, wo aksar ignore karne par non-issue ban jaati hain. Aur jo chhoti lagti hain, unpe agar aap overreact karte ho, toh wo hi bade issue ban jaati hain.

Kayi baar beginning me hi matter resolve ho sakta hai, lekin agar aap attention doge, toh situation complicate ho jaati hai. In fact, kuch cases me remedy hi disease ban jaata hai. Kabhi-kabhi cheezon ko waise hi chhod dena hi best hota hai.

Keys to Power

Jab aap kisi cheez ko bohot zyada chahte ho, toh uske peeche bhaagna usse aur door le jaata hai. Jitna zyada interest dikhate ho, utna hi aap us object ko repel karte ho. Aapka intense desire aapko weak, needy aur pathetic dikhata hai.

Aapko apni chah ko ignore karna chahiye, usse lightly lena chahiye. Ye ek powerful move hoti hai jo saamne wale ko mentally disturb kar deti hai. Fir woh khud aapko notice karne lagte hain—shayad possess karna chahein, ya hurt. Agar woh aapko paana chahein, toh aapne seduction ka first step complete kar liya. Agar hurt karna chahein, toh bhi woh aapke rules pe khel rahe hain (refer Laws 8 and 39).

Contempt ek king ka right hota hai. Jis taraf uska nazar jaata hai, wahi real hota hai. Jis cheez ko ignore karta hai, wo non-existent ho jaati hai. King Louis XIV ka ye hi weapon tha—jisko pasand nahi karta, uske existence ko hi reject kar deta. Jab aap contempt ka card play karte ho, aap logo ko dikhate ho ki aap unke bina bhi perfectly fine ho.

Agar kisi ko ignore karna aapki power ko enhance karta hai, toh iska ulta—excessive involvement—aapko weak bana deta hai. Jab aap ek chhoti problem ko zyada importance dete ho, toh aap khud chhote dikhte ho. Jaise Athens ne 415 B.C. me Sicily pe attack kiya, but us prolonged war ne Syracuse ko grow karne ka time de diya. End me Syracuse ne Athens ko hara diya aur history me apna naam bana liya.

Waise hi, JFK ne Fidel Castro ko Bay of Pigs invasion me underestimate kiya. Par invasion fail ho gaya, aur Castro international hero ban gaya.

Dusra danger ye hai ki agar aap kisi chhoti cheez ko crush karne me successful bhi ho jaate ho, toh public sympathy us weak side ke saath chali jaati hai. Jaise Franklin D. Roosevelt pe jab log criticize kar rahe the for spending on government projects, unhone ek brilliant move khela. Unke critics ne unke dog Fala ko target kiya, par Roosevelt ne us attack ko public sympathy me convert kar diya by saying, "How can you attack an innocent little dog?" Result: FDR aur bhi zyada popular ho gaye.

Kabhi-kabhi hamare mistakes ko fix karne ki koshish unhe aur bigaad deti hai. 1971 me jab Pentagon Papers leak hua, Henry Kissinger ne overreact kiya. Uske reaction ne "Plumbers" naam ka ek group create kiya jo baad me Watergate scandal ka reason bana. Agar woh ignore karta, toh scandal khud hi thanda pad jaata.

Isliye kabhi-kabhi best strategy hoti hai issue ko acknowledge hi na karna—jaise aapko farak hi nahi padta. Ye aristocratic contempt ka style hota hai.

Isko execute karne ke kuch smart ways hain. Pehla: Sour Grapes approach. Agar aapko koi cheez nahi mil rahi, toh complain karna ya disappointment dikhana aapki weakness show karta hai. Powerful log act karte hain jaise unhe kabhi interest hi nahi tha.

Jaise George Sand ke supporters ne unhe Académie Française ke liye nominate kiya in 1861, par jab unhe laga ki admission nahi milega, toh unhone directly academy ko hi irrelevant bol diya. Bola ki ye ek outdated old men ka club hai, jisme wo hona nahi chahti. Agar woh gussa dikhaati, toh pata chalta ki unhe kitna farak padta hai. Par unhone apna power dikhaya by acting indifferent.

So, Sour Grapes ka tactic weak ka nahi, actually powerful ka sign hota hai.

### The Man and His Shadow

Ek aadmi tha jo apni hi shadow ko pakadna chahta tha. Jab usne uske taraf ek do kadam badhaye, shadow peeche hatt gayi. Jaise-jaise usne speed badhayi, shadow bhi utni hi tezi se bhaagti gayi. Aakhir me jab wo daudne laga, to shadow aur bhi tezi se bhaagti rahi—jaise koi khazana ho jo kabhi haath na aaye. Phir achanak us aadmi ne palat ke chalna shuru kiya, aur kuch der baad peeche dekha... ab shadow uske peeche daud rahi thi.

Beautiful ladies, maine aksar notice kiya hai ki Fortune bhi isi tarah behave karti hai. Koi aadmi jitni koshish karta hai usse pakadne ki, utni hi mushkil hoti hai. Aur doosra, jo lagta hai jaise usse ignore kar raha ho, usi ke peeche Fortune khud bhaagti hai.

### Second Point

Agar koi chhota aadmi aap pe attack karta hai, to sabka attention divert kar do by showing ki aapko farak hi nahi padta. Ignore karo, ya sweetly respond karo jaise ye matter hi nahi karta. Waise hi, agar aapse koi mistake ho gayi ho, to usse lightly treat karo. Overreaction aapko aur weak bana deta hai.

Japanese emperor Go-Saiin ko ek priceless antique tea bowl kaafi pasand tha, jo sab courtiers envy karte the. Ek din guest Dainagon Tsunehiro ne bola ki wo bowl ko zyada light me dekhna chahta hai. Emperor ne consent de diya. Par jab Dainagon ne verandah ke railing par le jaake usse upar uthaya, bowl haath se chhoot gaya aur neeche rock pe girke toot gaya.

Emperor obvious hi gussa ho gaya. Dainagon ne deep bow ke saath kaha, “Haan, meri taraf se clumsy tha. But ye bowl bohot purana tha, pata nahi aur kitne din tikta. Aur waise bhi ye koi public use ka item nahi tha. Toh mere hisaab se, achha hi hua ki toot gaya.” Uska ye calm aur indifferent response emperor ko turant shaant kar gaya. Dainagon ne na to guilt

dikhaya, na overapologize kiya. Usne apni value show ki by treating it with thoda sa contempt. Emperor ko bhi apne gusse se exit mil gaya, warna wo petty lagta.

Equal ke case me aisa attitude cold lag sakta hai. Par jab saamne master ho, to agar aap quick aur casual ho, to ye kaafi effective hota hai. Aap uske gusse ko neutral kar dete ho aur usse opportunity dete ho ki wo bhi maturity dikhaye.

Agar hum apni galti me excuses ya denial karte hain, to situation aur bigadti hai. Kabhi-kabhi uska ulta karna zyada smart hota hai.

Renaissance writer Pietro Aretino apne aristocratic background ka show karta tha, par asli me wo ek shoemaker ka beta tha. Jab uska enemy ne ye truth expose kiya, pura Venice shocked tha. Agar Aretino defend karta, to apne aap ko aur neeche gira deta. Par usne smart move khela—publicly bola ki haan, wo shoemaker ka beta hai, aur ye to uski greatness dikhata hai ki usne bottom se top tak ka safar tay kiya. Usne apne lie ko kabhi repeat nahi kiya, aur naye narrative ko hi loudly promote karne laga.

Remember: Jab petty log aapko irritate karein, to sabse powerful jawab hota hai contempt aur disregard. Agar aap react karte ho ya show karte ho ki hurt ho, to aapne problem ko acknowledge kar liya. Cold contempt sabse best revenge hoti hai.

Image Example: Tiny Wound

Ek chhoti si chot hoti hai, thodi si painful. Aap bar-bar usse touch karte ho, complain karte ho, medicines lagate ho, par wo aur bigad jaati hai. Agar aap usse chhod dete, to wo khud hi theek ho jaati. Har chhoti cheez pe overreact karna damage karta hai.

Authority Note: Contempt ka card sahi time pe play karna ek political revenge ka best form hai. Kaafi logon ka naam history me isliye aaya kyunki kisi powerful ne unpe react kiya. Best revenge hai oblivion—unworthy log khud hi apne nothingness me dab jaate hain.
*(Baltasar Gracián, 1601–1658)*

Reversal

Contempt ka card carefully aur intelligently play karna padta hai. Kaafi problems time ke saath khud hi vanish ho jaati hain, lekin kuch problems agar ignore ki gayi, to wo badh jaati hain. Kabhi-kabhi kisi chhoti threat ko underestimate karne se wo major danger ban jaata hai.

Jaise Renaissance Italy ke princes ne initially Cesare Borgia ko ignore kiya, jab wo sirf ek young general tha. Par jab unhone serious lena start kiya, tab tak wo ek lion ban chuka tha, Italy ke territories ko conquer karta hua.

Toh publicly aap contempt dikhayein, par privately alert banein. Problem ko monitor karte raho, jab tak wo poori tarah se khatam na ho jaye.

Har chhoti baat pe react karna zaruri nahi, par har chhoti cheez pe nazar rakhna zaruri hai. Kaun si baat sirf annoying hai aur kaun si dangerous ho sakti hai—ye samajhna ek art hai.

# LAW 37

# CREATE COMPELLING SPECTACLES

## JUDGMENT

Log powerful visuals aur grand symbolic gestures se hamesha impress hote hain. Tumhare aas-paas jo log hain, unke liye aise dazzling visuals aur radiant symbols ka show karo jo tumhari presence ko aur impactful bana dein. Jab sab log appearances mein hi kho jaate hain, toh koi bhi ye nahi samjhta ki tum asal mein kya kar rahe ho.

## ANTONY AND CLEOPATRA

Cleopatra apni physical presence aur uss magic pe depend karti thi jo woh create karti thi. Woh river Cydnus par ek barge mein aayi, jiska poop gold ka tha, purple sails hawa mein billow kar rahe the, aur rowers silver oars se music ke rhythm pe paani chhoo rahe the.

Cleopatra ek golden canopy ke neeche Aphrodite ke look mein laid thi, jaise paintings mein hota hai. Uske sides mein Cupids bane ladke fans se use thanda kar rahe the. Crew ki jagah, uski beautiful waiting-women thi, jo Nereids aur Graces jaise dressed thi—kuch rudder sambhal rahi thi, kuch sails adjust kar rahi thi. Poore barge se ek rich perfume nikal raha tha jo riverbanks tak fail raha tha.

Massive crowd is royal arrival ko dekhne ke liye gathered tha—kuch log dono sides se river ke saath-saath chal rahe the, kuch log Tarsus city se usse dekhne aa gaye the. Dheere-dheere log market se hatt kar is spectacle ki taraf attract ho gaye.

## OBSERVANCE OF THE LAW

1780s ke dauraan, Berlin mein logon ne ek ajeeb aur spectacular medical practice ke baare mein sunna shuru kiya—ek Dr. Weisleder naam ke doctor ka, jo ek converted beer hall mein

moonlight ke zariye logon ko cure karta tha. Dheere-dheere us beer hall ke bahar line lagne lagi—blind, lame aur un logon ki jinki illness normal medicine se cure nahi ho pa rahi thi.

1783 mein ek rich lady ke cure hone ki news ne doctor ko celebrity bana diya. Pehle jahan sirf gareeb log hote the, ab elegant carriages aur well-dressed gentlemen aur ladies bhi line mein dikhne lage. Kuch log bas curiosity mein bhi aate the. Line mein khade poor log batate ki doctor sirf moon ke increscent phase mein hi kaam karta hai. Kai log kehte ki woh khud moon rays se cured ho chuke hain.

Beer hall ke andar kaafi dramatic scene hota—mixed crowd, aur tall northern windows se silver moonlight aa rahi hoti thi. Doctor aur uski wife, dono second floor par patients ko treat karte. Jab line stair tak pahuchti, tab upar se shouts sunai dete—jaise koi blind aadmi achanak dekh pa raha ho.

Line upar jaake do parts mein divide hoti—north side doctor ke liye, south side wife ke liye (jo sirf ladies treat karti thi). Finally, gentlemen patients doctor ke saamne le jaaye jaate—ek old man jiske grey wild hair aur nervous energy hoti thi. Woh affected body part ko moonlight mein uthata, kuch murmur karta, aur fee le kar patient ko bhej deta.

South room mein uski wife bhi same process follow karti thi, jo thoda odd tha kyunki moon ek hi jagah dikhta hai—dono windows se nahi. Shayad moon ka idea ya symbol hi enough tha, kyunki ladies ne kabhi complain nahi kiya. In fact, woh confidently kehti thi ki doctor ki wife ke paas bhi same healing power hai.

INTERPRETATION

Dr. Weisleder ko shayad medicine ka kuch bhi knowledge nahi tha, lekin usne human nature ko achhe se samjha tha. Usne recognize kiya ki log har baar logical explanations ya science-based proofs nahi chahte — unhe chahiye hota hai emotional impact. Agar tum unka dil chhoo lo, toh baaki kaam woh khud hi kar lenge — jaise imagine kar lena ki moon ki light se unki healing ho sakti hai, chahe woh moon earth se lakhon mile door ho.

Dr. Weisleder ko na koi pills chahiye the, na hi koi lambi explanation ya koi gadget jo moonlight ko amplify kare. Usne ye samjha ki jitna simple spectacle ho, utna hi powerful hoga — bas moonlight ka ek calm flow, ek stairway jo sky ki taraf jaata lage, aur moon ki rays, chahe woh dikhein ya na dikhein. Agar woh kuch aur extra add karta, toh log shayad sochte ki moon khud se itna powerful nahi hai.

Aur moon kaafi strong symbol tha — hamesha se logon ke imagination ko attract karta aaya hai. Sirf moon ki image se khud ko associate karke, doctor ne power gain kar li.

Yaad rakho: Power paane ke liye tumhe shortcuts dhoondhne padte hain. Logon ke doubt aur unke resistance ko directly tackle mat karo — usse bypass karo. Aur iska best tareeka hai visuals ya images ka use. Images directly heart pe impact karti hain, mind ko bypass kar deti hain jahan se doubt aur resistance aata hai. Eyes ko overwhelm karne wale visuals strong emotions create karte hain, logon ko connect karte hain, aur unka trust jeet lete hain.

Jab tumhare target ke aankhon mein white moonlight chamak rahi ho, toh woh tumhare deception ko dekh hi nahi paayenge.

## OBSERVANCE OF THE LAW II

1536 mein, future king Henri II of France ne apni pehli mistress banayi — Diane de Poitiers. Us waqt Diane 37 years ki thi, ek widowed lady thi, jiska husband Normandy ka grand seneschal tha. Henri sirf 17 ka tha — ek young prince jo just apni wild life explore kar raha tha. Initially, unka relation platonic lagta tha, jisme Henri kaafi spiritual devotion dikhata tha Diane ke liye. Lekin jaldi hi sabko clear ho gaya ki Henri usse har level pe deeply love karta tha — uski apni young wife Catherine de' Medici se zyada.

1547 mein, jab King Francis ki death hui, Henri king bana. Ab Diane ke liye risk badh gaya. Ab woh 48 ki ho chuki thi — chahe uske cold baths aur youth potions ke rumors ho, lekin signs of aging dikhne lage the. Aur ab jab Henri king ban gaya, toh chances the ki woh court ki kisi young beauty ko choose kare, ya phir apni queen ke paas wapas chale jaaye. Henri khud sirf 28 ka tha aur ek royal handsome king ban gaya tha.

Lekin Diane ne easily give up nahi kiya. Pichhle 11 years jaise usne Henri ko captivated rakha tha, ab bhi woh usse control karna jaanti thi.

Diane ka strongest weapon tha — **symbols aur images**. Shuruaat mein hi usne Henri ke saath apne initials ka intertwined motif create kiya, jo unke union ko symbolize karta tha. Ye ek magical idea tha. Henri ne us symbol ko har jagah laga diya — apne royal robes pe, monuments pe, churches pe, aur even palace ke facade pe.

LIFE OF ANTONY – PLUTARCH (c. A.D. 46–120)
Jaise Antony ne Cleopatra ke majestic arrival ka wait kiya, woh uske tribunal pe alone baithe rahe. Cleopatra ka arrival itna grand tha ki sab taraf ye baat spread ho gayi ki jaise Aphrodite khud Dionysus ke saath Asia ko bless karne aayi ho. Antony ne usse dinner ke liye bulaya, lekin Cleopatra ne suggest kiya ki woh hi uske paas aaye — aur courtesy dikhate hue Antony agree kar gaye.

Jab Antony uske palace mein enter hue, toh unhe jo sabse zyada shock kiya woh tha extraordinary lighting — roof se niche latakte hue hazaaro lights, kuch square pattern mein, kuch circle mein, sab perfectly arranged, ek magical visual create karte hue jo aankhon ke liye dreamy spectacle tha.

## SYMBOLISM IN THE MIDDLE AGES

Middle Ages ke time mein, symbolic thinking aur bhi zyada powerful thi. Symbolism ek shortcut jaisa kaam karta tha — instead of logically finding cause and effect, log directly objects ke symbolic meaning se connect karte the.

Ek object ka alag-alag qualities ke basis pe multiple symbolic meanings ho sakta tha. Aur har sacred idea ya divine truth ke liye hazaaro symbols the. Koi bhi choti cheez bhi divine ka representation ban sakti thi.

Jaise walnut — uska sweet kernel Christ ka divine nature symbolize karta tha, outer green peel uski humanity, aur beech ka wooden shell uska cross. Har object kisi spiritual idea ko represent karta tha.

Roses and virginity ka connection bhi sirf ek poetic metaphor nahi tha — woh ek deeper symbolic essence dikhata tha. Jab mind mein ek idea aata, symbolic logic usse kai aur ideas ke saath connect kar deta — ek kind of mental harmony create karta.

## Interpretation

Dr. Weisleder ko medicine ka knowledge nahi tha, lekin human nature ko woh deeply samajhte the. Unhe pata tha ki log hamesha words, logical explanation ya science ke demonstration nahi chahte—woh ek emotional appeal chahte hain. Agar unhe woh mil jaye, toh baaki kaam woh khud kar lenge—jaise maan lena ki ek rock se reflect hui moonlight unhe heal kar sakti hai, chahe woh rock quarter million miles door kyun na ho.

Dr. Weisleder ko na pills ki zarurat thi, na kisi lambi speech ki moon ke powers pe, aur na kisi silly machine ki jo moonlight ko amplify kare. Unhe samajh tha ki jitna simple spectacle hoga, utna hi strong effect padega—bas ek window se aa rahi moonlight, ek stairway jo heavens tak le jata ho, aur moon ke rays—chahe woh directly dikh rahe ho ya nahi. Agar koi extra effect add hota, toh lagta moon apne aap mein powerful nahi hai. Lekin moon strong tha—ye hamesha se logon ki fantasies ka source raha hai.

Sirf moon ke image ke saath khud ko associate karke doctor ne power gain kar li.

Yaad rakho: Power ke liye tumhein shortcuts lene padenge. Logon ke doubt aur resistance ko directly handle mat karo. **Images** ek powerful shortcut hain—ye directly heart tak pahuchte hain, head ko bypass karte hain jahan doubt rehta hai. Jab tumhare target ki aankhon mein moonlight ho, toh woh tumhari deception ko nahi dekh payenge.

## Observance of the Law II

1536 mein future king Henri II ne apni pehli mistress choose ki—**Diane de Poitiers**. Tab Diane 37 saal ki thi, ek widow thi, jabki Henri 17 saal ka jawan prince tha. Pehle toh unka relation platonic laga, jaise Henri ek spiritual devotion dikha raha ho Diane ke liye. Lekin jaldi pata chala ki Henri har sense mein usse deeply love karta tha—even apni young wife Catherine de' Medici ke bed ko chhodkar Diane ke paas jaana pasand karta tha.

1547 mein Henri king bana. Diane ke liye yeh ek risky situation thi. Woh ab 48 ki ho chuki thi, aur chahe uske cold baths ya youth potions ke rumors ho, uski age dikhti ja rahi thi. Ab jab Henri king tha, kya pata woh apni queen ke paas wapas chala jaye, ya naye young mistresses le aaye court se. Lekin Diane ne easily give up nahi kiya. Usne decide kiya ki woh Henri ka dil waise hi jeeti rahegi jaise past 11 years se jeet rahi thi.

Diane ka secret tha—**symbols and images**. Starting se hi usne Henri ke initials ke saath apne initials mila ke ek **motif** banaya tha. Henri ne woh symbol har jagah use kiya—apne robes par, buildings, monuments, churches tak.

Jab Henri king bana, Diane ne ek aur symbolic step liya—usne apne aap ko **Roman goddess Diana** se identify karna start kiya. Diana goddess of the hunt thi—Henri ka favourite royal hobby. Plus, Renaissance art mein Diana chastity aur purity ka symbol thi.

Diane ne apne castle Anet ko ek Roman temple jaisa bana diya—white Normandy stone with black silex (her trademark black & white colors), har jagah unka aur Henri ka insignia tha. Crescent moons, stags, hounds—sab goddess Diana ke symbols—walls pe, gates pe, carpets pe.

Inside, goddess Diana ki life ke tapestries walls pe aur floors pe lagi thi. Garden mein ek sculpture tha—**Diane Chasseresse**, jo ab Louvre mein hai, aur jiski resemblance Diane de Poitiers se uncanny thi.

Yeh sab dekh kar Henri itna impress hua ki usne Diane ko literally ek **Roman goddess** ki tarah dekhna start kar diya. 1548 mein jab woh dono Lyon gaye celebration ke liye, to logon

ne unka welcome ek tableau vivant se kiya jisme Diana the Huntress ka scene enact kiya gaya. Poet Ronsard ne bhi uske honour mein verses likhne start kiye.

Henri ko lagne laga ki Diane ek divine figure ban chuki hai—jaise uske worship ke liye bani ho. Usne apni death tak—1559 tak—Diane ke saath loyalty maintain rakhi. Usse duchess banaya, enormous wealth diya, aur uske liye religious devotion jaisa love rakha.

## Interpretation

Diane de Poitiers, ek modest background wali woman, Henri ko 20+ years tak captivate kar payi. Jab Henri mara, Diane 60s mein thi, lekin Henri ka uske liye passion time ke saath aur bhi strong ho gaya.

Diane ne Henri ko achhi tarah samjha tha. Henri ko outdoors aur visual splendour pasand tha—bright pennants, shiny horses, beautiful dresses. Diane ne is uski childish love for visual glory ka pure use kiya.

Sabse clever move tha goddess Diana ka symbolic use. Usne apne physical image ke aage badh kar **psychic symbol** ka use kiya. Ek mistress ko **power aur purity ke icon** mein badalna koi easy kaam nahi tha, lekin Diane ne yeh kar dikhaya.

Agar goddess symbolism na hota, to Diane ek aging courtesan hi lagti. Lekin goddess Diana ke imagery ke saath usne apne aap ko ek mythical force bana diya.

Tum bhi aise hi **symbols and visual clues** ka use kar sakte ho—jaise Diane ne apne colors aur motifs ke saath kiya. Apna ek **trademark** establish karo jo tumhe sabse alag banaye. Phir us game ko aur aage le jao: Past ka koi powerful image ya symbol lo, aur use apne upar cape ki tarah carry karo—yeh tumhe **larger than life** bana dega.

> *"Because of the light it shines on the other stars… because of the life, joy, and action it brings… because of its constancy... I chose the sun as the most magnificent image to represent a great leader."*
> — **Louis XIV, the Sun King, 1638–1715**

## Keys to Power

Jab bhi aap kisi ko sirf words se convince karne ki koshish karte ho, toh wo risky hota hai. Words dangerous hote hain, kyunki woh ulta effect daal sakte hain. Jab koi hume convince karne ki koshish karta hai, toh hum unki baat ko analyze karte hain, aur aksar uska ulta hi sochne lagte hain. Yeh human nature hai. Kabhi-kabhi words galat association bhi trigger kar dete hain, jo speaker chahta bhi nahi hota.

Lekin visuals ka effect alag level ka hota hai. Visuals directly emotional impact daalte hain, bina kisi delay ke, bina logical reasoning ke interference ke — jaise music ka impact hota hai. Socho agar Moon Doctor logon ko ye samjhata ki moon ke paas healing powers hain, toh log has bhi sakte the. Lekin jab usne ek powerful visual create kiya beer hall mein, toh moon ka image hi sab kuch keh gaya — bina ek word bole.

Samjho: Jab aapko apni baat explain karni padti hai, tabhi aapki power doubt mein aa jaati hai. Lekin image apne aap mein power dikhaata hai. Image directly impact karta hai, questions discourage karta hai, clear associations banata hai, aur social boundaries ke par bhi influence karta hai. Jahan words debate create karte hain, visuals unity laate hain. Isi wajah se symbols bhi power ke strong tools hote hain.

Example: 1588 mein Kyoto ka ek aadmi Sakamotoya Hechigwan ne tea ceremony ke time ek giant red umbrella set kiya. Us umbrella se sunlight reflect hokar ek vibrant effect create hua. Emperor Hideyoshi itna impress hua ki us aadmi ka tax hi maaf kar diya.

Symbol kisi cheez ka visual form ho sakta hai (jaise Diana ka statue), ya fir ek powerful word (jaise "Sun King") jo ek deeper meaning carry karta hai — jaise Diana symbol thi chastity ka. Ek simple image ya object kai layers of meaning carry kar sakta hai. Jaise Louis XIV ka "Sun" symbol — logon ko explain karne ki zarurat nahi padti thi, us symbol se hi unka royal power reflect hota tha.

Symbols aur visuals ko effectively use karne ke liye pehla step hai yeh samajhna ki human senses mein *sight* sabse dominant hai. Renaissance ke baad se visuals ka influence sabse zyada ho gaya. Jaise Fra Filippo Lippi ne jab slave tha, charcoal se master ki portrait banayi, toh wo ek drawing itni powerful lagi ki usse turant azadi mil gayi — bina ek word bole.

Visual arrangement bahut matter karta hai — jaise color. Yellow Kid Weil ne fake stock ke liye "Red Letter Newsletter" create ki, aur red ink use ki. Red urgency aur power show karta tha. Aaj ke advertisers bhi isi trick ka use karte hain — agar aap kisi cheez mein "Gold" likh rahe ho, toh usse gold color mein likho. Log color ko pehle feel karte hain, word baad mein.

Visuals emotional power rakhte hain. Constantine ne ek din suraj ki taraf dekha, aur ek cross us par overlay hota dikhayi diya. Us moment ne usse Christianity adopt karne par majboor kar diya, aur poore empire ko convert kar diya. Jo kaam preaching nahi kar sakti thi, ek single visual ne kar diya.

Aaj bhi agar aap aise images aur symbols ka use karo jo powerful aur meaningful ho, toh aapke paas ek aisi power aayegi jo words kabhi nahi de sakte.

Sabse zyada powerful hoti hai ek nayi combination — aisi images aur symbols ka fusion jo pehle kabhi ek saath nahi dekha gaya ho, lekin unka association clearly aapka idea, message ya religion dikhata ho. Jab aap naye images aur symbols purane elements se create karte ho, toh iska ek poetic effect hota hai — viewers apne emotions ke saath connect karte hain aur unhe lagta hai ki woh us process ka part hain.

Visual images aksar sequence mein appear hoti hain, aur jis order mein woh dikhti hain, woh ek symbol create karti hain. Pehli image power ko represent karti hai; center wali image ko sabse important mana jata hai.

World War II ke end mein, General Eisenhower ne order diya tha ki Paris ke liberation ke baad American troops sabse pehle city mein enter karenge. Lekin French general Charles de Gaulle ko pata tha ki agar aisa hota, toh yeh dikhata ki ab France ki command Americans ke paas hai. De Gaulle ne kaafi planning aur manipulation se yeh ensure kiya ki unki French Second Armored Division hi sabse pehle dikhai de. Yeh strategy kaam kar gayi — is visual stunt ke baad sabne unhe independent France ka leader maan liya. De Gaulle ko pata tha ki leader ko literally apni army ke front mein rehna padta hai. Ye visual association ek strong emotional response generate karta hai.

Symbols ka game time ke saath badalta rehta hai: aaj shayad aap directly "Sun King" banne ka natak nahi kar sakte, ya Diana jaise symbol ka use direct way mein nahi kar sakte. Lekin aap unse indirectly connect ho sakte ho. Aur haan, aap apne khud ke naye symbolic heroes bhi bana sakte ho — aise log jo recent history ka part hain, already dead hain, lekin logon ki yaadon mein powerful image ban chuke hain. Aapka main goal hona chahiye — khud ko ek alag aura aur stature dena jo aapke simple appearance se kabhi nahi banega. Diane de Poitiers mein khud ka koi divine charm nahi tha, lekin symbol ne unhe ek divine figure bana diya.

Symbols use karna courtier jaise subtle tareeke se hota hai, kyunki ye words se zyada soft aur graceful lagta hai. Dr. Milton H. Erickson — ek famous psychotherapist — hamesha aise symbols aur images dhundhte the jo patient ko bina direct words ke impact kar sakein. Agar unka patient severely disturbed hota, toh Dr. Erickson usse direct question nahi karte, balki kisi irrelevant topic pe baat shuru karte jaise Arizona ke desert mein drive karna. Aise

conversations ke beech woh ek suitable symbolic image introduce karte — jaise agar patient isolated feel kar raha ho, toh woh ek lone ironwood tree ka example dete jo hawaon mein akela jhel raha ho. Us tree ke emotional connection se patient apne aap khulne lagta.

Aap symbols ka use apni team ya logon ko rally, energize aur unite karne ke liye bhi kar sakte ho. 1648 mein jab French crown ke against rebellion chal raha tha, toh king ke supporters rebels ko tease karte the by comparing them with slingshots (French mein "frondes") jo chhote bachche bade bachchon ko daraane ke liye use karte hain. Cardinal de Retz ne is insult ko hi ek power symbol bana diya — uprising ka naam hi "Fronde" rakha gaya, aur rebels ko "frondeurs" kehne lage. Unhone apne hats mein aise ribbons pehna shuru kiye jo slingshot symbolise karte the. Yeh ek rallying cry ban gaya. Agar yeh symbol na hota, toh shayad rebellion fail ho jaata. Hamesha apne cause ke liye ek symbol choose karo — jitni emotional association hogi, utna impact hoga.

Best way to use images aur symbols hai — unhe ek grand spectacle ke form mein organize karna jo logon ko awe mein daal de aur unka attention unpleasant realities se hata de. Yeh karna asaan hai: log hamesha grand, spectacular aur larger-than-life cheezon ki taraf attract hote hain. Agar aap unke emotions ko target karoge, toh woh khud aapki taraf kheech aayenge. Visual sabse easy aur fastest route hota hai unke dil tak pahuchne ka.

Image: Cross aur Sun ka combination — crucifixion aur total radiance. Jab ek dusre pe superimpose hote hain, ek nayi reality create hoti hai — ek nayi power rise hoti hai. Symbol ke liye koi explanation ki zarurat nahi hoti.

Authority: "Log hamesha superficial appearances se impress hote hain... Prince ko sahi time pe logon ko busy aur entertained rakhna chahiye festivals aur spectacles ke through." — Niccolò Machiavelli (1469–1527)

## REVERSAL

Agar aap images aur symbols ko ignore karte ho, toh aap kisi bhi power ka access khote ho. Is law ka koi reversal possible nahi hai.

# LAW 38

# THINK AS YOU LIKE BUT BEHAVE LIKE OTHERS

## JUDGMENT

Agar tum openly duniya ke against jaoge, apne alag tareeke aur hatke soch ko dikhaoge, toh log sochenge ki tum sirf attention chahte ho, ya unse khud ko superior samajhte ho. Aise mein wo tumhe punish karne ka tareeka dhoond lenge, taaki tumhe neecha dikhaya ja sake. Safe approach yeh hoti hai ki tum blend-in karo aur common logon se connect banaye rakho. Apni asli originality sirf unhi doston ke saath share karo jo genuinely appreciate karenge.

Jab tum stream ke against swim karte ho toh danger lena asaan hota hai. Sirf Socrates jaisa koi hi aisa kar sakta tha. Disagreement ko log offensive maante hain, kyunki woh dusron ki soch ko reject karta hai. Jitne zyada log judge karte hain, utni zyada unhappiness badhti hai. Truth sirf kuch logon ke liye hoti hai, jabki error aam hai. Samajhdaar aadmi ko bazaar mein apni asli baat nahi bolni chahiye, kyunki waha usse universal stupidity ki language mein bolna padta hai, chahe uska mann kuch aur kahe. Wise aadmi contradiction se bachta hai, na khud contradict karta hai, na dusron se hone deta hai. Thought hamesha free hota hai, usse kabhi force nahi karna chahiye. Silence ka respect rakho, aur agar kabhi break karna ho, toh sirf trusted aur samajhdar logon ke beech karo.
– *Baltasar Gracián*

## TRANSGRESSION OF THE LAW

478 B.C. ke aas-paas, Sparta ne ek mission bheja Persia ke against, jiska lead kar rahe the young Spartan nobleman **Pausanias**. Greece ke city-states ne Persia ka powerful invasion abhi haali mein defeat kiya tha, aur ab Pausanias aur Athens ke ships milkar Persia ke occupied areas ko wapas lene nikle the. Pausanias ek brave warrior the, jinka dramatic style bhi popular tha.

Unhone Cyprus ko quickly capture kiya, phir Asia Minor (Hellespont) jaake Byzantium (modern-day Istanbul) le liya. Jab Pausanias Persian territory ke master ban gaye, toh unka behaviour aur zyada flamboyant ho gaya. Ab wo public mein Persian-style kapde pehente, hair pomade lagate, Egyptian bodyguards ke saath ghoomte, aur luxurious banquets host

karte the. Ab wo apne purane Spartan doston se milna bhi band kar chuke the aur secretly Persian King **Xerxes** se contact mein the. Ek Spartan warrior ab Persian dictator jaise behave kar raha tha.

Army – chahe Athenians ho ya Spartans – pehle toh sochi yeh sab temporary hoga, par jab Pausanias ne openly Greek simple lifestyle ka mazak udana start kiya, toh sabko laga yeh limit cross kar chuka hai. Direct evidence nahi tha, par rumors the ki Pausanias ab Xerxes ki taraf se rule karna chahta hai. Sparta ne unhe unki position se hata diya aur bula liya.

Pausanias ne Sparta wapas aake bhi Persian style chhoda nahi. Fir kuch mahine baad unhone khud se ek ship hire ki aur wapas Hellespont chale gaye. Unhone kaha ki wo Persia ke against fight continue karenge, par real plan yeh tha – wo Xerxes ki madad se pura Greece rule karna chahte the. Jab yeh sab pata chala toh Sparta ne unhe public enemy declare kar diya aur unhe pakadne ke liye ship bheja.

Pausanias ne surrender kiya aur socha wo court mein sab clear kar denge. Trial ke dauraan yeh zaroor pata chala ki unhone apne saathiyon ko bar-bar insult kiya tha – jaise ki apne naam ke monuments banwaye instead of city ke naam jinse soldiers aaye the (jo ki tradition tha). Fir bhi, Sparta ne noble birth ki wajah se unhe jail nahi bheja.

Ab Pausanias ko laga ki wo untouchable hain. Unhone ek messenger bheja Xerxes ke paas letter ke saath, par messenger ne yeh letter Sparta ke authorities ko de diya. Authorities ne trap set kiya: messenger ne Pausanias se ek temple mein milne ka plan banaya, jahan wo peeche chup kar uski baatein sun sakein. Pausanias ne jo kaha, usse authorities shock ho gaye – unhone Sparta ke culture ko openly insult kiya. Unhone turant unki arrest plan kar li.

Temple se nikalte waqt Pausanias ko warning mil gayi. Wo turant ek doosre temple mein chhup gaye. Authorities ne temple ko gher liya, par temple sacred hone ke kaaran unhe forcefully nahi nikala gaya. Pausanias ne surrender karne se mana kar diya, aur trapped rehkar bhookh se mar gaye.

## Interpretation

Pehle nazar mein lagta hai ki Pausanias sirf ek doosri culture se attract ho gaya tha — ye ek common phenomenon hai. Spartan lifestyle ke discipline aur simplicity se kabhi comfortable nahi tha, isliye jab usne Persian luxury aur sensual pleasures dekhe, toh wo unmein kho gaya. Persian robes aur perfumes usne ek tarah ki freedom ke feeling ke saath apnaaye.

Lekin jab koi insaan kisi aisi culture ko flaunt karta hai jismein wo raised nahi hua, toh usually ek aur cheez bhi hoti hai — wo apni culture ke liye ek tarah ka contempt dikhata hai. Jab koi intentionally apni local customs aur norms se alag dikhta hai, toh wo sirf naye

culture ko pasand nahi kar raha hota, wo ek superiority dikhane ki koshish kar raha hota hai — ek message deta hai ki "Main tum sab se alag hoon, better hoon." Agar unki niyat sirf personal liking hoti, toh wo thoda dignity aur respect ke saath apni uniqueness ko express karte. Lekin jab wo dramatically alag dikhte hain, toh log unse offend ho jaate hain — chahe wo offense indirect aur subtle hi kyu na ho.

Thucydides ne Pausanias ke baare mein likha tha: "Uske contempt aur foreign culture ki imitation ne uske intentions ko suspect bana diya." Har culture ke norms hote hain jo centuries of shared beliefs se aate hain. Agar tum un norms ko openly ignore karoge ya mock karoge, toh uska consequence zaroor milega — chahe wo isolation ke form mein ho. Aur isolation ka matlab hota hai — real powerlessness.

Ham mein se bohot log Pausanias ki tarah foreign cultures se attract hote hain. Lekin us desire ko measure karo, control mein rakho. Jab tum kisi alien thinking ya lifestyle ko flaunt karte ho, toh wo actually ek aur motive reveal karta hai — dusron ke upar apni superiority dikhana.

## Observance of the Law

16th century ke end mein Italy mein Protestant Reformation ke against ek violent reaction hua — isse bola gaya **Counter-Reformation**. Is movement mein Church ne apni version of Inquisition start ki — jiska goal tha un logon ko punish karna jo Catholic beliefs ke against ja rahe the.

Ismein Galileo jaise scientists bhi victim bane, lekin ek aur important thinker the — **Tommaso Campanella**, jo ek Dominican monk aur philosopher the. Campanella Roman philosopher **Epicurus** ke materialist thought ko follow karte the — wo miracles, heaven ya hell mein believe nahi karte the. Unhone likha ki Church ne in beliefs ko promote kiya hai taaki common logon ko fear mein rakha ja sake aur control kiya ja sake.

Ye thoughts atheism ke kareeb the, aur Campanella ne inhe openly express kiya. 1593 mein, Inquisition ne unhe arrest karwa diya.

> "Bene vixit, qui bene latuit" – *He lives well who conceals himself well.*
> – Ovid, a.d. 18

> "Wise men [should be] like coffers with double bottoms:
> Which when others look into, being opened, they see not all that they hold."
> – Sir Walter Raleigh, 1554–1618

WHEN THE WATERS WERE CHANGED

Ek baar Khidr, jo Moses ke teacher the, ne mankind ko ek warning di. Unhone kaha ki ek specific date par duniya ka saara water — jo specially hoard nahi kiya gaya hoga — disappear ho jayega. Uske baad naya water aayega, jiska effect ye hoga ki jo log usse piyenge, wo pagal ho jayenge.

Sirf ek insaan ne is advice ka real meaning samjha. Usne water collect kiya aur ek secure jagah pe store karke wait karne laga ki kab water apna character change karega.

Jab woh din aaya, streams ne behna band kar diya, wells dry ho gaye. Ye sab dekhkar wo insaan apne safe jagah gaya aur preserved water peene laga. Phir usne dekha ki waterfalls dobara flow kar rahe hain, toh wo wapas baaki logon ke beech aaya.

Lekin ab sab log bilkul different way mein soch rahe the, baat kar rahe the — purani baaton ki unhe koi yaad hi nahi thi, na hi warning ki. Jab usne unse baat karne ki koshish ki, toh sab ne use pagal samjha. Koi usse hostile ho gaya, koi uspar pity dikhane laga — lekin koi samajh nahi paaya.

Shuruaat mein wo naya water nahi peeta tha, roz apne stored water se guzara karta tha. Lekin aakhir mein usne decision liya ki wo bhi naya water piyega — kyunki wo akela rehne aur sabse alag sochne aur jeene ki loneliness ko aur nahi jhel paaya.

Usne naya water piya, aur waise hi ban gaya jaise baaki sab the. Fir usse apna special water bhi yaad nahi raha. Aur uske fellows ne socha ki wo ek pagal tha jo miracle se dubara normal ho gaya.

TALES OF THE DERVISHES – Idries Shah

Campanella's Strategy: Feigned Madness

Campanella apne heretical beliefs ke liye jail bhej diye gaye. Chhe saal baad, ek partial release ke taur pe, unhe Naples ke ek monastery mein confined kiya gaya. Us samay Southern Italy Spain ke control mein tha. Naples mein Campanella ek aise plot mein involved ho gaye jiska goal tha Spain ke invaders ko hataakar ek independent republic banana — jo unke Utopia ke ideas pe based hoti.

Italian Inquisition ke leaders ne, Spanish authorities ke saath milkar, unhe dobara arrest karwa diya. Is baar unhe torture bhi kiya gaya, taaki unke beliefs ke real nature ka pata lagaya ja sake. Unhe "la veglia" torture diya gaya — jisme victim ko aise position mein latkaya jaata tha ki wo spikes se bhari seat ke upar squatting position mein hota, lekin kabhi na kabhi wo gir jaata, aur spikes flesh ko chhil dete.

In saalon mein Campanella ne power ke baare mein ek badi insight gain ki. Execution ka danger dekhkar, unhone apni strategy badli: wo apne beliefs ko openly reject nahi karenge, lekin unhe disguise karenge.

Apni life bachane ke liye Campanella ne madness ka natak kiya. Unhone inquisitors ko believe karne diya ki unke beliefs unke unsound mind ka result hain. Pehle kuch torture aur hua — ye check karne ke liye ki wo sach mein pagal hain ya acting kar rahe hain — lekin 1603 mein unki saza life imprisonment mein convert kar di gayi. Pehle 4 saal wo ek underground dungeon mein chained the.

In spite of these harsh conditions, Campanella ne likhna continue rakha — lekin ab wo directly apne ideas express nahi karte the.

Unka ek book **The Hispanic Monarchy**, Spain ke global mission ko promote karta tha, aur Spanish king ko Machiavellian style advice deta tha. Ye book unki actual soch ke opposite thi. Ye ek strategy thi — ek bold attempt dikhane ka ki wo orthodox ban gaye hain. Ye plan kaam kar gaya — 1626 mein, is book ke publish hone ke 6 saal baad, pope ne unhe release kar diya.

The Trick in "Atheism Conquered"

Freedom milne ke kuch time baad, Campanella ne **Atheism Conquered** likha — ek book jo freethinkers, Machiavellians, Calvinists, aur heretics ko criticize karti thi. Book debates ke format mein likhi gayi thi — jisme heretics apne views express karte the, aur unhe Catholicism ke favour mein arguments se counter kiya jaata tha.

Book ne ye clearly dikhaya ki Campanella reform ho chuke hain. Ya shayad nahi?

Jo arguments heretics ki taraf se likhe gaye the, unmein itna passion aur clarity tha, jaise Campanella unka actual case rakh rahe ho. Jab unhone supposedly Catholicism ke favour mein likha, toh arguments weak, stale aur confusing lage. Heretics ke points short, powerful aur sincere the. Catholicism ke points long, boring aur forced.

Catholics ko book disturbing lagi, lekin wo ye nahi keh paaye ki book heretical hai ya Campanella ko jail bhejna chahiye. Campanella ne wahi arguments use kiye jo Church khud use karta tha.

Lekin aane wale saalon mein, **Atheism Conquered** ek secret weapon ban gayi atheists, Machiavellians aur libertines ke liye — jinhone Campanella ke likhe arguments ka use karke dangerous ideas ko justify kiya.

Campanella ne ek dual-layered message diya — ek surface level pe wo completely conform kar rahe the, lekin unke real beliefs unki writing ke andar chhupi hui thi, jo un jaise thinkers samajh paaye.

Unhone dikhaya ki wo power ke rules seekh chuke the.

## Interpretation

Campanella ne brutal persecution ke saamne teen smart strategies use ki jo uski jaan bhi bacha gayi, jail se nikal diya aur apne thoughts ko indirectly express karne ka chance bhi diya. Pehle, usne madness ka naatak kiya — jaise aaj kal log apni galtiyon ka blame apne parents pe daal dete hain. Dusra, usne ek aisi book likhi jo uske khud ke beliefs ke exactly opposite thi. Aur teesra, sabse clever move – usne apne ideas ko chhupakar express kiya.

Ye ek purana but effective trick hai: tum kisi dangerous idea ko oppose karne ka pretend karo, lekin us opposition ke through hi us idea ko logon tak pahucha do. Bahar se lagta hai ki tum mainstream ke sath ho, lekin jo samajhne wale hain, woh samajh jaayenge ki actual mein kya kaha jaa raha hai. Is tarah tum protected bhi ho jaate ho.

Society mein hamesha kuch values aur rules aise ho jaate hain jo apne real meaning se disconnect ho jaate hain aur oppressive ban jaate hain. Hamesha kuch log hote hain jo inke against bold aur ahead-of-time thoughts rakhte hain. Lekin Campanella jaise log samajh jaate hain ki agar tum apne dangerous thoughts ko openly express karoge, toh sirf suffering milegi.

Martyr banna kisi kaam ka nahi — oppressive world mein zinda rehna, grow karna aur phir apne thoughts ko subtle tareeke se un tak pahuchana jo samajh sakte hain — yahi real win hai. Agar tum apne ideas un logon ke saamne rakhoge jo samajh hi nahi sakte, toh sirf problems milegi.

Niccolò Machiavelli ne kaha tha:
"*Main kabhi bhi wahi nahi kehta jo main maanta hoon, aur agar kabhi sach bolta bhi hoon, toh uss sach ko itne jhoothon ke beech chhupa deta hoon ki usse dhoondhna mushkil hota hai.*"

Arthur Schopenhauer ke words bhi isi direction mein jaate hain:
Kisi ke opinion se argue mat karo — tum poori zindagi laga doge usko sahi karne mein, fir bhi woh nahi maanega. Aur chahe tumhara intention kitna bhi acha ho, kisi conversation mein kisi ki galti sudharna avoid karo — log hurt ho jaate hain aur sudharna almost impossible hota hai.

Agar kabhi tum kisi bekaar baat-cheet se irritate ho jao, toh soch lo ki tum do comedians ka comedy skit sun rahe ho — ye kaafi help karega.

Agar Machiavelli ke paas ek prince disciple hota, toh shayad uska pehla advice ye hota: *“Sabse pehle ek book likho jo Machiavellism ke against ho.”*

Iska deeper meaning ye hai ki real power often chhup kar kaam karti hai, open rebellion ya sachayi express karna hamesha wise nahi hota — especially jab duniya samajhne ko ready hi nahi ho.

## Interpretation

Jab Campanella pe zabardast torture hua, toh usne teen smart moves use kiye jisse uski jaan bachi, woh jail se chhuta, aur apne ideas ko indirectly express karta raha. Pehle usne pagal hone ka naatak kiya — jaise aaj ke time mein log apne actions ke liye parents ko blame karte hain. Phir usne ek aisi book likhi jo uske khud ke beliefs ke bilkul opposite thi. Aur sabse clever move — usne apne asli ideas ko chhupa kar likha, lekin unhe indirectly hint bhi kiya. Ye ek purana lekin powerful tareeka hai: aap kisi dangerous idea se "disagree" karte ho, lekin us disagreement ke through woh idea duniya ke samne aa jata hai. Aap conform karte ho, lekin jinko samajhna hai woh samajh lete hain. Is tareeke se aap safe rehte ho.

Society mein kuch values aur customs waqt ke sath apna asli matlab bhool jaate hain aur oppressive ban jaate hain. Aise mein kuch log naturally unke against jaate hain, naye ideas rakhte hain — jo unke samay se kaafi aage hote hain. Lekin Campanella ko samajh aa gaya ki agar in ideas ka open display sirf dard aur punishment laata hai, toh uska koi faayda nahi. Martyr banne se kuch nahi hota — zinda raho, system mein survive karo. Aur apne thoughts un logon tak subtly pahunchao jo aapko samajh sakte hain. Galat jagah pearls phenkne se sirf musibat milegi.

"Main kaafi time se woh nahi keh raha jo main truly maanta hoon, aur jab kabhi main sach bol bhi deta hoon, toh use itni jhoothi baaton mein chhupa deta hoon ki usse dhoondhna mushkil ho jata hai."
— *Niccolò Machiavelli, 1521*

Kisi bhi aadmi ki opinion se debate mat karo — chahe tum Methuselah jitni umar bhi paa lo, tum kabhi bhi sabko unke absurd beliefs se bahar nahi nikaal paoge. Aur conversation mein bhi logon ki galtiyan correct karna avoid karo — chahe tumhare intentions kitne bhi ache ho. Log easily offend ho jaate hain, aur unhe change karna mushkil hi nahi, kabhi-kabhi impossible hota hai.

Agar tumhe kisi ki absurd baat irritate kare, toh soch lo ki tum ek comedy play dekh rahe ho jahan do fools baat kar rahe hain — *Probatum est*. Agar tumhe lagta hai tum duniya ko sach

sikha paoge, toh tumhara bacha hua skin bhi bacha rahe toh achha hai.
— *Arthur Schopenhauer*

## KEYS TO POWER

Har koi jhooth bolta hai aur apne asli feelings chhupata hai — kyunki society mein full expression possible hi nahi hota. Bachpan se hi hum seekh jaate hain ki kya bolna safe hai, aur kis baat se log offend ho sakte hain. Yeh sab hum instinctively karte hain.

Lekin kuch log aise hote hain jo is restriction ko freedom ka violation samajhte hain. Unhe lagta hai ki unke thoughts aur beliefs sabse superior hain. Lekin in logon ke arguments sirf kuch logon ko hi convince karte hain, aur zyada log offend ho jaate hain. Kyunki log apne beliefs emotional level pe hold karte hain — woh change nahi karna chahte, aur jab aap unke ideas pe directly ya indirectly attack karte ho, toh unhe bura lagta hai.

Smart log jaldi samajh jaate hain ki woh bahar se conventional behave kar sakte hain bina apne andar ke beliefs change kiye. Aise logon ko freedom milti hai — woh apne ideas unhi tak express karte hain jo unhe samajh sakein, bina social isolation ya hate ke. Jab woh power mein pahunch jaate hain, tab woh apni ideas ko subtly zyada logo tak pahunchate hain — jaise Campanella ne kiya irony aur indirect hints ke through.

14th century mein Spain ne Jews ka mass persecution start kiya. Kaafi logo ko maara gaya, baaki ko convert hone par majboor kiya gaya. Par agle 300 saalon tak Spanish log pareshan rahe — kyunki kaafi converts bahar se Catholics dikhe lekin secretly apne Jewish beliefs practice karte rahe. Inhe Marranos kaha gaya (originally "pig" ke meaning mein). Yeh log church ko donate karte, crucifix lagate, anti-Semitic remarks bhi karte — lekin andar se apne beliefs nahi badalte. Spanish Inquisition ka main aim hi yeh log the.

Marranos jaante the — society mein appearance matter karta hai. Yeh aaj bhi valid hai. Strategy simple hai: jaise Campanella ne "Atheism Conquered" likha, waise hi society ke saath blend karo, orthodox beliefs ke champion bano. Jab tak aap bahar se conform karte ho, koi nahi sochega ki aap privately alag soch rakhte ho.

Aaj bhi duniya mein orthodoxies khatam nahi hui. Jonas Salk ko laga ki science mein politics nahi chalega. Par jab usne apni vaccine discovery public mein laayi bina scientific community ko dikhaye, toh scientists usse alag ho gaye. Uske bold moves ne usse hero banaya, lekin scientific duniya mein uski jagah chali gayi.

Bertolt Brecht ko modern zamane ki Inquisition ka samna karna pada — *House Un-American Activities Committee*. Jab dusre log committee ke saamne gusse mein aaye, Brecht ne opposite game khela. Wo general aur vague jawab deta raha, suit pehna, cigar pi

— jaise ek committee member ko pasand tha. Committee impressed ho gayi aur usse chhod diya gaya.

Phir Brecht East Germany gaya, wahan Communist power mein the. Unhone Brecht ke plays ko criticize kiya. Brecht ne argue nahi kiya, bas scripts mein thode chhote changes kiye. Par original text aise ka aisa rakha. Usne har jagah surface-level conformity dikha ke apna asli kaam safe rakha. Har tough time mein, usne orthodoxy ka dance karke power banaye rakhi.

Powerful log Salk aur Pausanias jaise galti nahi karte. Woh fox ki tarah clever bante hain, aur common man se relate karne ka natak karte hain. Yeh politicians aur con artists ka purana formula hai. Julius Caesar aur FDR jaise leaders ne apne royal attitude ke bawajood, logon se connection dikhaya symbolic gestures ke through — jisse unhe logon ki support mili, even if unka status alag tha.

Is practice ka logical extension hai ek invaluable ability – sabke liye sab kuch ban paana. Jab society mein jao, apne khud ke ideas aur values peeche chhod do, aur uss group ke according ek suitable mask pehno. Bismarck ne ye game saalon tak successfully play kiya – logon ko halka sa doubt tha ki wo kya kar raha hai, but itna clear nahi tha ki wo kuch karein.

Log aapki baaton mein isliye aa jaate hain kyunki unhe lagta hai ki aap unke jaise hi soch rakhte ho. Agar aap careful ho, to wo aapko hypocrite nahi kahenge – kyunki agar aapne kabhi openly apna stand clear nahi kiya, to hypocrisy ka sawal hi nahi uthta. Aur log aapko values-less bhi nahi samjhenge. Of course, aapke paas values hain – wahi values jo unke saath hone par aap unse share karte ho.

Authority: "Do not give dogs what is holy; and do not throw your pearls before swine, lest they trample them under foot and turn to attack you." – *Jesus Christ, Matthew* 7:6

Image: *Black sheep* ko herd reject karta hai, kyunki unhe doubt hota hai ki kya wo unka hissa hai ya nahi. Isliye wo akela reh jaata hai, herd se door ho jaata hai, aur phir wolves usse gher lete hain aur maar dete hain. Herd ke saath raho – safety numbers mein hoti hai. Apna farq sirf soch mein rakho, fleece mein nahi.

REVERSAL

Alag tabhi dikhna chahiye jab aap already standout karte ho – jab aap ek unshakable power position mein ho, aur apna difference logon ko dikha sakte ho as a symbol of distance. U.S. President *Lyndon Johnson* kabhi-kabhi toilet pe baith ke meetings karte the. Koi aur na ye kar sakta tha na karta – ye dikhata tha ki Johnson ko dusron ke protocols follow karne ki zarurat nahi.

*Roman emperor Caligula* bhi aisa hi karta tha – wo kabhi women's negligee pehn ke important visitors se milta, kabhi bathrobe mein. Ek baar to usne apne horse ko *consul* banwa diya. But ye game uspar ulta pad gaya – log usse nafrat karne lage, aur akhir mein usse hata diya gaya. Reality ye hai ki even jo log power ke peak pe hote hain, unke liye bhi "common touch" maintain karna better hota hai – kyunki kisi point pe unhe public support chahiye hota hai.

Lastly, society mein *gadfly* (wo jo system ko provoke karta hai) ke liye bhi jagah hoti hai. *Oscar Wilde* ne isi base pe kaafi social power gain ki – usne openly dikhaya ki wo normal ways ko lightly leta hai, aur jab wo public readings karta tha to log uski insults expect karte the – aur enjoy bhi karte the.

But dekha gaya ki uski eccentricity ne hi uska destruction kiya. Chahe uska end better hota, yaad rakho ki uske paas ek rare genius tha – bina uske gift ke, uski baatein sirf logon ko hurt hi karti.

# LAW 39

# STIR UP WATERS TO CATCH FISH

## Judgment

Gussa aur emotion hamesha strategic point of view se galat hote hain. Tumhe hamesha calm aur objective rehna chahiye. Lekin agar tum apne enemies ko gussa dilaa sako jabki khud totally cool raho, toh tumhare paas clear advantage hota hai. Unhe off-balance karo — unke ego ka weak point dhoondo jahan se unhe shake kiya jaa sake, aur control tumhare haath mein aa jaata hai.

Kyoto Shoshidai Itakura Suwo-no-kami Shigemune ko tea ceremony (Cha-no-yu) kaafi pasand thi. Jab woh court mein judge ke roop mein baithe hote the, tab bhi woh apna tea grind karte rehte. Iske peeche ek reason tha. Ek baar unhone apne tea partner aur tea merchant friend Eiki se poocha, "Log mere baare mein kya kehte hain?"
Eiki ne honestly bola, "Log kehte hain aap un logon par chilla padte ho jo clearly apna point nahi rakh paate. Log isliye court nahi aate ya agar aate bhi hain toh sach samne nahi aata."
Shigemune ne kaha, "Achha hua tumne bataya. Mujhe ye aadat lag gayi hai. Main isse ab sudhaaroonga."

Us din ke baad, unhone court mein ek tea mill rakha, aur paper curtain (shoji) ke peeche baithkar quietly tea grind karte hue cases sunte the — taaki unka mind calm rahe, aur woh patience ke saath sab ki baat sun sakein.

## Transgression of the Law

January 1809 mein, Napoleon Spain se Paris lauta, kaafi anxious aur disturbed tha. Uske spies ne confirm kiya ki uske foreign minister Talleyrand ne police minister Fouche ke saath milke conspiracy ki hai.
Paris pahuchte hi, Napoleon ne sabhi ministers ko palace mein bulaya. Jaise hi sab aaye, Napoleon unke peeche meeting room mein ghusa aur ghoomte hue vague accusations karne laga — plotters, market crash, delayed policies, aur ministers jo uske against kaam kar rahe the.

Talleyrand calmly fireplace ke paas khada tha, ekdum indifferent expression ke saath. Napoleon ne ghoorte hue bola, "Jab koi minister doubt karta hai, wahi se betrayal start ho jaata hai."

"Treason" sunke Napoleon soch raha tha Talleyrand darega — par Talleyrand bas bored smile karta raha.
Napoleon aur bhi frustrated ho gaya. Usne bola, "Tum coward ho. Tum kisi ke loyal nahi ho. Tum apne father ko bhi bech sakte ho. Maine tumhe itna kuch diya, phir bhi tum mujhe hurt karte ho."
Baaki ministers shock mein the. Yeh wohi general tha jisne Europe jeeta, aur aaj poori tarah lose control kar raha tha.

Napoleon chilla kar bola, "Main tumhe tod sakta hoon, lekin mujhe tumse itni nafrat hai ki main effort bhi nahi karna chahta. Tumhe Tuileries ke gate par faansi pe latka dena chahiye tha... Abhi bhi time hai."
Phir usne personal attack kiya: "Tumhare wife ka lover San Carlos tha, kyun nahi bataya?"
Talleyrand ne coolly reply diya, "Sire, mujhe nahi laga ki yeh baat aapki glory ya meri duty se connected hai."

Napoleon aur insults deke chala gaya. Talleyrand apne usual limp ke saath quietly room se nikla. Cloak lete waqt usne baaki ministers se bola, "Kitni badkismati hai... itne great aadmi ke itne bad manners."

Napoleon ne usse arrest nahi kiya, bas uske duties se hata diya aur court se nikaal diya — soch kar ki humiliation hi sabse bada punishment hai.
Lekin Napoleon ko pata nahi tha ki uske angry breakdown ki story tezi se spread ho gayi. Sabko dikh gaya ki great emperor gusse mein apna control kho baitha tha, jabki Talleyrand calm and composed raha.
Yeh turning point tha. Pehli baar logo ne Napoleon ko weak dekha.
Talleyrand ne baad mein kaha, "This is the beginning of the end."

## Interpretation

Yeh sach mein end ki shuruaat thi. Waterloo ke liye 6 saal abhi bhi bache the, lekin Napoleon ka gradual downfall 1812 mein Russia invasion ke disastrous failure ke saath clear ho gaya. Talleyrand sabse pehle tha jisne Napoleon ke decline ke signs notice kiye, specially Spain ke irrational war mein. 1808 ke around Talleyrand ne decide kar liya tha ki Europe ke future peace ke liye, Napoleon ko hatana hoga. Isliye usne Fouche ke saath milke conspiracy plan ki.

Ho sakta hai yeh conspiracy sirf ek ploy ho – ek psychological tactic taaki Napoleon emotionally react kare. Kyunki yeh maanna mushkil hai ki itne practical log sirf aadhe raste tak planning karte. Shayad woh bas paani ko hilaa rahe the, taaki Napoleon koi badi galti kar de. Aur unhone wohi hasil kiya – ek tantrum jisne public ke saamne uska frustration expose kar diya. Woh outburst public image ke liye highly damaging sabit hua.

Gussa karna shuru mein logon ko dara sakta hai, lekin kuch hi dino baad log us gusse ko embarrassment, uneasiness aur resentment ki tarah dekhne lagte hain. Jab koi apna temper lose karta hai, toh wo unfair aur exaggerated accusations karta hai. Aise kuch outbursts ke baad log ginna shuru kar dete hain ki kab woh jaayega.

Napoleon ke paas full right tha gussa hone ka – uske do most powerful ministers ne shayad uske against plotting kiya tha. Lekin jab usne itna public aur intense reaction diya, toh usne sirf yeh dikhaya ki wo frustrated hai. Jab aap apna frustration dikhate ho, toh aap indirectly yeh show karte ho ki aap events ko control nahi kar pa rahe. Yeh ek powerless child jaise action hota hai jo apni baat manwane ke liye tantrum karta hai. Truly powerful log kabhi apni weakness aise expose nahi karte.

Napoleon ke paas kai better options the. Woh soch sakta tha ki aise sensible log uske against kyun ho rahe hain, unse kuch seekh sakta tha, ya unhe dobara apni side la sakta tha. Ya fir unhe quietly eliminate kar sakta tha – unka dismissal ya imprisonment quietly karte hue, jisse power ka signal milta. Bina koi drama, bina childish meltdown.

Hamesha yaad rakho: Tantrums kisi ko impress nahi karte, loyalty nahi banate. Sirf doubts create karte hain aapke power ko lekar. Aise uncontrolled eruptions aksar downfall ki shuruaat hote hain.

Shigemune ne court mein apna temper control karne ke liye tea grind karna shuru kiya. Agar uska temper hilta, toh tea properly grind nahi hoti – isse uska mental state dikhta. Is practice se justice impartial ho gayi aur log uski court se satisfy hoke jaate the.

Cha-no-yu: Japanese tea ceremony.

Arthur Schopenhauer ne likha tha –
"Agar possible ho toh kisi ke liye mann mein bhi hatred mat rakho. Kisi par gusse mein bolna ya apni eyes aur tone se hatred dikhana – yeh unnecessary, dangerous, foolish, ridiculous aur vulgar hai.

Gussa aur nafrat sirf action mein dikhne chahiye, na ki behavior mein. Jitna calmly aap apne feelings ko conceal kar paate ho, utni hi zyada aapki power impactful hoti hai. Sirf cold-blooded creatures ka bite poisonous hota hai."

Selassie ke raaste mein ek major obstacle tha: empress aur uska husband Ras Gugsa. Selassie ko pata tha ki ye dono usse nafrat karte hain aur usse hataana chahte hain. Isliye unki planning khatam karne ke liye, Selassie ne Gugsa ko northern province Begemeder ka governor bana diya, jisse use capital chhodna pada—jahaan empress rehti thi.

Kuch saalon tak Gugsa ne loyal administrator ban kar act kiya. Lekin Selassie us par kabhi trust nahi kar paya. Use pata tha ki empress aur Gugsa badla lene ki planning kar rahe hain. Aur jitna zyada time beeta, risk aur bhi badhta gaya. Selassie ne decide kiya ki ab use Gugsa ko provoke karna padega, uske emotions trigger karne padenge taki wo jaldi action le aur Selassie situation control mein le sake.

Northern tribe Azebu Gallas kai saalon se virtually rebellion mein the. Ye log villages loot rahe the, taxes nahi de rahe the. Selassie ne ab tak kuch nahi kiya, use unki strength badhne di. Phir 1929 mein, Selassie ne Ras Gugsa ko order diya ki wo un par army le jaaye. Gugsa ne agree kiya, par andar se wo gussa tha. Uska Azebu Gallas se koi personal issue nahi tha, aur unse ladne ka order uske pride ko hurt kar raha tha. Wo order ignore nahi kar sakta tha, lekin army banate time usne ek rumor spread karna shuru kiya—ki Selassie pope ke saath milkar country ko Catholic banana chahta hai aur Italy ka colony bana dega.

Gugsa ki army badhne lagi. Kai tribes secretly Selassie ke against ladne ko ready ho gaye. March 1930 mein, ek massive 35,000 soldiers ki army south ki taraf march karne lagi—not Azebu Gallas ki taraf, balki capital Addis Ababa ke direction mein. Gugsa ab openly Selassie ke against holy war lead kar raha tha, taaki country fir se "true Christians" ke control mein aaye.

Lekin usse pata nahi tha ki ye ek trap tha. Selassie ne Gugsa ko Azebu Gallas ke against bhejne se pehle hi Ethiopian church ka support secure kar liya tha. Aur revolt start hone se pehle, usne Gugsa ke kai allies ko bribe karke convince kar liya tha ki wo battle mein na aayein.

Jab Gugsa ki army march kar rahi thi, tab airplanes ne leaflets giraaye jinme likha tha ki highest church officials ne Selassie ko true Christian leader maana hai aur Gugsa ko excommunicate kar diya gaya hai kyunki wo civil war create kar raha tha. Is se crusade ka jo religious emotional support tha wo weaken ho gaya. Jab battle ka waqt aaya aur Gugsa ke supporters dikhayi nahi diye, to uski army mein dar aur confusion fail gaya—kai soldiers bhag gaye ya side change kar li.

Battle aayi to Gugsa ki army jaldi collapse ho gayi. Gugsa ne surrender karne se mana kiya aur fighting mein mar gaya. Uski death se pareshaan empress kuch din baad khud bhi mar gayi. 30 April ko Selassie ne officially apna naya title announce kiya: *Emperor of Ethiopia*.

Interpretation:

Haile Selassie hamesha kai moves aage sochta tha. Usne samjha ki agar wo Gugsa ko khud time aur place choose karne dega revolt ke liye, to situation zyada dangerous hogi. Isliye usne uski pride hurt ki, usse ek aisi tribe ke against ladne bheja jisse uska koi lena dena nahi tha. Selassie ne sab kuch pehle se plan kar liya tha—church ka support, allies ko bribe karna, aur propaganda spread karna.

Yahi is law ka essence hai: Jab tak waters shaant hote hain, tumhare opponents ke paas planning aur control hota hai. Lekin agar tum pani ko hila do, emotions ko trigger karo, to tumhara opponent galti kar deta hai. Pride, vanity, love, hate—ye sab uncontrollable emotions hain jinhe use karke tum opponent ko apni timing pe react karne ke liye majboor kar sakte ho. Jab wo gusse mein react karta hai, to uska control chala jaata hai, aur wo tumhare trap mein phans jaata hai.

"Ek king ko kabhi gusse mein army bhejne ka decision nahi lena chahiye, aur ek leader ko kabhi wrath mein war start nahi karni chahiye." — Sun-tzu, 4th century B.C.

KEYS TO POWER

Gusse wale log aksar funny lagte hain, kyunki unka reaction uss situation se kaafi zyada hota hai. Wo cheezon ko itna personal le lete hain ki unka hurt ya insult exaggerated lagta hai. Wo itne zyada sensitive hote hain ki unka har chhoti baat par offend hona funny ban jaata hai. Aur sabse funny unka yeh maanna hota hai ki unka gussa power show karta hai. Sach toh yeh hai ki tantrum power ka sign nahi hota, balki helplessness ka signal hota hai. Log shayad temporarily darr jayein, lekin dheere dheere wo aapka respect khona shuru kar dete hain. Aur unhe samajh aata hai ki aap jaise low self-control wale insaan ko easily manipulate kiya ja sakta hai.

Lekin iska matlab yeh nahi ki apne emotions repress karo. Repression se hum emotionally weak aur energy-less ho jaate hain, aur phir strange behavior dikhate hain. Humein bas apna perspective change karna hai: Power ke game mein kuch bhi personal nahi hota.

Har insaan ek chain of events ka part hota hai jo iss moment se pehle se chalu hai. Hamara gussa bhi kahi purani chizo se aata hai—childhood trauma, parents ke unresolved issues, aur life ki chhoti-badi disappointments. Jab koi insaan gussa hota hai, toh wo bas trigger point hota hai, root cause nahi. Toh jab koi aap pe chillaye, aur aapko lage ki aapne toh kuch

khaas nahi kiya tha, toh yaad rakho: yeh sab sirf aapke khilaaf nahi hai. Root cause deep hai, purana hai, aur samajhne layak bhi nahi hai.

Isliye jab koi emotional outburst kare, use personal attack na samjho. Use ek disguised power move samjho—wo banda aapko control ya punish karne ki koshish kar raha hai, hurt feelings aur gusse ka mask laga ke.

Agar aap yeh perspective apna lete ho, toh power ka game clarity ke saath khel paoge. Aap emotional trap mein nahi fanoge.

## DITCH HIGH PRIEST

Kin'yo, ek second-rank officer, ka bhai tha Ryogaku—jo ek extremely bad-tempered High Priest tha. Uske monastery ke paas ek bada nettle tree tha, is wajah se log use "Nettle-tree High Priest" kehne lage. Ryogaku ko yeh sunke gussa aaya aur usne wo tree katwa diya. Ab sirf stump bacha, toh log usse "Stump High Priest" kehne lage. Ab aur zyada gusse mein aake, usne stump bhi nikalwa diya. Par us jagah ek bada ditch ban gaya, aur log usse "Ditch High Priest" kehne lage.

— *Essays in Idleness, Kenko, Japan, 14th century*

Aap jab logon ke emotions mein ulajhne ke bajaye apna control banaye rakhte ho, tabhi aap unki weakness ka faayda uthate ho. Jab wo apna gussa lose kar rahe hote hain, tab aap calm rehke situation ko handle kar sakte ho.

Third century A.D. ke War of the Three Kingdoms ke dauraan, commander Ts'ao Ts'ao ke advisors ko kuch generals ke khilaaf proofs mile ki wo enemy se mil gaye hain. Advisors ne kaha unhe turant arrest aur execute karo. Par Ts'ao Ts'ao ne documents burn karwa diye aur bola iss baat ko bhool jao. Battle ke critical moment pe agar wo gussa karta ya justice demand karta, toh army ka morale gir jaata. Usne patience dikhaya. Justice baad mein milegi—lekin us moment pe usne sahi decision liya, calm raha.

Napoleon ne Talleyrand ke conspiracy ko personal le liya, jabki usse Ts'ao Ts'ao jaise sochna chahiye tha — har action ke consequences ko carefully weigh karte hue. Power ka real game yeh hota hai ki instead of reacting emotionally, aap situation ko control karo. Talleyrand ko ignore karna ya dheere-dheere apni side laake later punish karna, zyada powerful hota.

Anger aapke options ko limit karta hai, aur powerful log bina options ke survive nahi karte. Jab aap apne emotional responses ko control karna seekh jaate ho, aur cheezein personal

lena band kar dete ho, tabhi aap real power ke position mein aate ho — tab aap dusre logon ke emotions se khel sakte ho. Insecure logon ko unke pride pe hit karke ya unke saamne ek easy victory ka illusion rakhke action mein lao.

Jaise Houdini ne kiya jab ek less successful escape artist Kleppini ne usse challenge kiya — Houdini ne jaan ke ek apparent weakness dikhayi (usne Kleppini ko cuffs ka combination chura lene diya) taaki wo action le, aur phir easily usse beat kar diya. Arrogant logon ke saamne aap intentionally weak appear ho sakte ho taaki wo rash action lein.

Sun Pin, jo Ch'i army ka commander tha aur Sun-tzu ka disciple bhi, usne Wei army ke against lead kiya — jinki army double size thi. Usne kaha, "Pehle din 100,000 fires jalao, second day 50,000, aur third day sirf 30,000." Wei general ne third day bola, "Mujhe pata tha Ch'i log coward hain, sirf 3 din mein aadhe bhag gaye!" Fir usne apni heavy infantry chhod ke light force ke saath Ch'i camp par attack plan kiya. Lekin Sun Pin ne unhe ek narrow pass mein lure kiya jaha unki army ambush hokar destroy ho gayi. General mar gaya aur bachi hui army easily defeat ho gayi.

Jab aapka enemy hot-headed ho, to best response hota hai — no response. Talleyrand tactic follow karo: jab sab log control lose kar rahe ho, tab aapka calm rehna sabse infuriating hota hai. Agar aapko logon ko unsettle karna hai, to ek bored, indifferent aristocratic pose adopt karo — na mocking, na triumphant. Ye unka fuse jala deta hai.

Jab wo gusse mein embarrass ho jaate hain, tab aap multiple victories le lete ho — sabse badi yeh ki aapne dignity aur composure maintain kiya hota hai.

Image: Ek shant talaab — machhliyaan surface ke neeche chup hain. Pani hilao to wo bahar aati hain. Zyada hilao to wo gusse mein aa jaati hain aur bait pe kaat leti hain.

Authority (Sun-tzu): Agar aapka opponent gusse wala hai, to usse irritate karo. Agar wo arrogant hai, to uska ego boost karo. Skilled strategist hamesha aisi situation create karta hai jisme enemy khud se act kare — usse bait dikhao jo wo chhod nahi sakta. Jab wo move karta hai, tab aap selected troops se uspar attack karo.

Reversal:

Logon ke emotions se khelte waqt hamesha cautious raho. Enemy ko pehle study karo — kuch fish ko talaab ke bottom mein hi rehne dena better hota hai.

Tyre city ke leaders, joki ancient Phoenicia ki capital thi, confident the ki wo Alexander the Great ko rok lenge — kyunki unka city water se protected tha. Unhone Alexander ko bola ki wo emperor to maan lenge but usse city enter nahi karne denge. Alexander gusse mein aagaya aur siege start kar diya. 4 mahine tak Tyre fight karta raha. Alexander thak gaya aur peace negotiate karna chaha, lekin Tyrians ne messengers ko maar diya.

Yeh dekhke Alexander aur bhi rage mein aagaya. Ab uske liye matter nahi karta tha ki siege kitna time lega ya army kitni badi chahiye — uske paas resources the, aur wo kuch bhi karega. Usne Tyre ko capture kiya, jala diya aur logon ko slavery mein bech diya.

Aap powerful ko provoke kar sakte ho jaise Sun Pin ne kiya, lekin pehle waters test karo. Unki strength mein koi gap hai ya nahi, yeh samjho. Agar gap nahi hai aur wo impossible strong hain, to unhe provoke karke aap sab kuch lose kar sakte ho. Hamesha dhyan se choose karo kisko bait karna hai — sharks ko kabhi disturb mat karo.

Kabhi-kabhi anger useful hota hai — but sirf tab jab wo anger aapka staged ho, aapke control mein ho. Aap decide karo ki wo anger kab aur kiske upar fall karega. Kabhi aise reactions create mat karo jo long-term mein aapke against chale jaayein. Anger ko rarely use karo taaki jab bhi use karo, wo powerful lage. Agar aap baar-baar outburst karte ho, to unka impact khatam ho jaata hai.

# LAW 40

## DESPISE THE FREE LUNCH

Judgment

Jo cheez free milti hai wo dangerous hoti hai — usually usme koi trick ya hidden obligation hoti hai. Jo cheez valuable hai, uske liye pay karna hi better hota hai. Jab aap apna khud ka paisa kharch karte ho, toh aap gratitude, guilt aur deceit se door rehte ho. Kabhi-kabhi full price dena hi wise hota hai — excellence ke saath koi shortcut nahi hota. Paiso ke mamle me open raho, paisa circulate hone do, kyunki generosity ek power ka sign bhi hai aur usko attract bhi karta hai.

HI HILDI THKASI HI

Kai log, especially jo weak-minded hote hain, cities me hope karte hain ki unhe zameen ke neeche se koi buried treasure mil jaye aur wo usse kuch profit kama lein. Maghrib region me kai Berber "students" aise hote hain jo normal tareeke se kama nahi pate, aur wo ameer logon ke paas aate hain with old torn papers jisme ya to non-Arabic writing hoti hai ya unka claim hota hai ki yeh kisi buried treasure owner ka document hai jisme location ka clue diya gaya hai.

Ye log rich logon ko mana lete hain ki wo unhe treasure dhoondhne bhejein taaki wo apna guzara kar saken. Kabhi-kabhi koi treasure hunter aise ajeeb info ya magic tricks dikhata hai jisse log uske baaki jhooth bhi maan lete hain, jabki reality me usse na magic aata hai, na uska real knowledge hota hai.

Treasure hunting ke baare me jo bhi kaha jata hai uska na koi scientific base hai na factual basis. Haan, kabhi-kabhi treasure milta hai, lekin wo chance se milta hai, kisi systematic search se nahi. Jo log in baaton me ulajh jaate hain, unhe bas God pe bharosa rakhna chahiye.

## Money and Power

Power ke world me har cheez ko uske cost se judge kiya jata hai — har cheez ka koi na koi price hota hai. Jo cheez free ya bargain price me milti hai, uske sath psychological cost bhi hoti hai — obligation, low quality ke compromises, insecurity — ye sab kuch included hota hai.

Powerful log apni most valuable cheezon ko protect karte hain: independence aur freedom to act. Full price pay karke wo apne aap ko unnecessary tensions se bachate hain.

Paise ko openly use karna strategic generosity sikhata hai — jaise ek old trick hoti hai: "dene ke baad lena." Jab aap kisi ko right gift dete ho, toh wo aapke under obligation feel karta hai. Generosity logon ka guard down karti hai, unhe vulnerable banati hai manipulation ke liye.

Agar aapko generous person ki reputation milti hai, toh log impress hote hain aur aapke power moves se distract ho jaate hain. Jab aap smartly apna wealth spread karte ho, toh aap dusre courtiers ko impress karte ho, aur strong allies bana lete ho.

Power ke real masters jaise Caesars, Queen Elizabeth, Michelangelo, Medicis — koi bhi miser nahi tha. Even great con artists freely spend karte hain to trap others. Tight-fisted hona attractive nahi hota — Casanova jaise seducers apna dil hi nahi, wallet bhi open karte the.

Powerful log samajhte hain ki paisa ek psychological tool hai — ye ek medium hai politeness aur sociability ka. Aur wo is human side ko ek weapon ki tarah use karte hain.

Jo log money ko strategically use nahi kar paate, wo apne hi limitations me phase rehte hain. Aise log powerful logon ke exact opposites hote hain. Aapko inhe pehchanna seekhna chahiye — ya toh inse door raho ya inki weakness ka faida uthao:

### The Greedy Fish

Ye log money ke human side ko ignore karte hain. Cold and ruthless, ye sirf balance sheets dekhte hain — logon ko sirf pawns ya obstacles samajhte hain. Ye log sentiments ko crush kar dete hain, valuable relationships lose kar dete hain. Aise log isolated ho jaate hain, aur wahi unka downfall ban jaata hai.

Greedy fish con artists ke liye easy targets hote hain — easy money ke greed me wo poora trap me aa jaate hain. Ye log psychology se itne disconnected hote hain ki khud ke emotions bhi nahi samajh paate.

Aise log ya to aapka exploitation karenge, ya aap unke greed ka use karke unse benefit le sakte ho.

## The Bargain Demon

Powerful log har cheez ko uske cost se judge karte hain — not just paisa, balki time, dignity, aur peace of mind bhi matter karta hai. Bargain Demons yahi nahi samajh paate.

Ye log valuable time waste karte hain cheapest deals dhoondhne me, aur har time regret karte hain ki kahin aur aur cheap mil jata. Jo cheez ye log bargain me lete hain, wo often low quality hoti hai — kabhi repair me cost lagta hai, kabhi dobara replace karni padti hai.

Ye log apne chase me apna time aur peace dono lose kar dete hain. Aur unka attitude contagious hota hai — wo aapko bhi insecure bana dete hain ki aapne jyada paisa kharch kar diya.

Inse argue mat karo, change karne ki koshish bhi mat karo. Bas mentally calculate karo — kitna loss aapko time aur peace of mind ka ho raha hai uss so-called “bargain” me.

Aise log usually lazy aur incapable hote hain, isliye ye false stories aur superstitions me pad jaate hain. Unhe in useless cheezon me time waste nahi karna chahiye.

The Muoaddimah, Ibn Khaldun, 1332–1406

## The Sadist

Financial sadists paisa use karke power games khelte hain. Jaise, woh aapka paisa rok kar rakhte hain, bolte hain “check is in the mail,” par bhejte nahi. Ya agar aapko hire karte hain per diem ke liye, toh har kaam me interfere karte hain, har choti baat pe bargain karte hain, aur stress dete hain. Inke liye kisi cheez ka paisa dena matlab torture karne ka right mil gaya. Inko paiso me respect ka sense hi nahi hota. Agar aap galti se in jaise kisi insaan ke

saath jud gaye, toh kabhi-kabhi loss lena better hota hai, instead of inke toxic power games me phase rehna.

## The Indiscriminate Giver

Generosity power ka ek tool hai — log attract hote hain, unka resistance kam hota hai, aur woh allies ban jaate hain. Lekin ye strategy ke saath use hona chahiye, clear purpose ke saath. Indiscriminate Givers sabko dene me lage rehte hain kyunki woh chahte hain ki sab unse pyaar karein, unhe admire karein. Unki generosity itni needy aur random hoti hai ki uska desired impact khatam ho jaata hai. Agar woh sabko de rahe hain, toh receiver ko kya special feel hoga? Shuruat me lag sakta hai ki aise giver ko target banana asaan hai, lekin baad me unki emotional needs ka pressure aap par aa jaata hai.

## Transgressions of the Law

## Transgression I

1532 me jab Francisco Pizarro ne Peru jeeta, tab Incan Empire ka gold Spain me aane laga, aur har class ke Spaniards ne New World me instant riches ka sapna dekhna shuru kiya. Fir ek kahani popular hui — Peru ke east me ek Indian chief har saal apne body pe gold dust lagake lake me jump karta hai. Word of mouth se "El Dorado," yaani “Golden Man,” ka concept badal gaya aur log believe karne lage ki ek pura empire hai jiska naam bhi El Dorado hai — jo Incan Empire se bhi zyada rich hai, jahan streets aur buildings sab gold se bani hain. Logon ko laga agar koi gold lake me waste kar sakta hai, toh uske paas definitely golden empire hoga. Is fantasy ne Spaniards ko north South America me El Dorado dhoondhne par majboor kar diya.

### The Miser

Ek miser ne apni sari property bech kar ek bada gold ka lump bana liya aur usse zameen me chhupaa diya. Roz jakar us gold ko dekhta rehta. Uske ek worker ko shak hua ki wahan kuch valuable hai, toh jab miser wahan nahi tha, usne gold chura liya. Miser jab wapas aaya aur dekha gold missing hai, toh woh ro pad gaya aur apne baal nochnay laga. Ek neighbor ne ye dekha aur bola, “Itna gham na kar. Wahi jagah pe ek patthar rakh de aur soch le woh tera gold hai. Waise bhi tu us gold ko use karne nahi wala tha, toh patthar bhi tere kaam utna hi kaam ka hai.”

Money ki value possession me nahi, use karne me hoti hai.
— *Fables, Aesop, sixth century B.C.*

Japan me ek popular saying hai:
"Tada yori takai mono wa nai" — "Koi bhi cheez jo free mile, uski cost sabse zyada hoti hai."

THE UNSPOKEN WAY, Michihiro Matsumoto, 1988

Yusuf Ibn Jafar el-Amudi un logon se kaafi baar kaafi bade amounts lete the jo unse knowledge seekhne aate the. Ek renowned legalist ne unse kaha, "Main aapki teachings se kaafi impressed hoon, aur mujhe lagta hai aap disciples ko sahi direction de rahe ho. Lekin tradition ke hisaab se knowledge ke liye paise lena sahi nahi hai. Log galat interpret kar sakte hain."

El-Amudi ne calmly reply kiya: "Maine kabhi bhi knowledge becha nahi. Duniya mein koi aisi amount nahi hai jo uski keemat de sake. Aur misinterpretation toh tab bhi hoga jab paise na liye jaayein, kyunki log kisi na kisi wajah se galat soch banayenge hi. Samajhna yeh chahiye ki paise lene wala banda greedy ho bhi sakta hai, aur nahi bhi. Lekin jo kuch bhi nahi leta, us par sabse zyada suspicion hota hai."

1541 ke February mein, Gonzalo Pizarro (Francisco Pizarro ke bhai) ne sabse badi expedition lead ki. Ecuador ke Quito se 340 Spaniards colorful silk aur armors mein nikle. Saath mein 4,000 Indians (supplies aur scouting ke liye), 4,000 swine, dozens of llamas aur nearly 1,000 dogs bhi the.

Par kuch hi dino mein torrential rains ne expedition ko barbaad kar diya. Gear aur food sab kharab ho gaya. Gonzalo jab Indians se El Dorado ke baare mein poochta, toh agar kisi ne kuch nahi bataya ya ignore kiya, toh unhe torture karke dogs ko khila diya jata. Indians ne jaldi samajh liya ki sirf fake kahaniyan banakar hi unhe bachaya ja sakta hai. Toh unhone El Dorado ke false leads dena shuru kar diya. Gonzalo aur uski army un fake stories ke peeche deeper jungle mein ghuste gaye.

Expedition ki halat bigadti gayi. Uniforms faat chuke the, armor rust ho gaya, shoes toot chuke the, sab barefoot ho gaye. Indian slaves ya toh mar gaye ya bhag gaye. Swine, dogs aur llamas sab khaye ja chuke the. Roots aur fruits par survive ho raha tha. Jab aur kuch option nahi bacha, toh Gonzalo ne decide kiya ki river ke through travel kiya jaaye. Rotten wood se ek barge banayi gayi. Par Napo River ka journey bhi nightmare nikla. Scouts ko aage bheja gaya food dhoondhne, par wo wapas hi nahi aaye—wo desert kar gaye expedition ko.

Barish rukne ka naam hi nahi le rahi thi. El Dorado sab bhool chuke the—ab sirf wapas ghar jaana tha. Finally, **August 1542** mein, thousand logon ki expedition mein se sirf thode se log wapas pahuche. Quito ke logon ke liye wo jaise hell se laut ke aaye ho. Tattered clothes, body par sores, aur itne weak ki pehchaan mushkil thi.

Ek saal se zyada time jungle mein ghoomte rahe, 2,000 miles on foot. Result? Na El Dorado mila, na gold.

## Interpretation

Gonzalo Pizarro ke fail hone ke baad bhi Spaniards ne baar-baar El Dorado dhoondhne ke liye expeditions bheje. Same result—villages burn kiye gaye, Indians ko torture kiya gaya, hardships jheli gayi, but still no gold. Millions ka paisa barbaad ho gaya, lekin El Dorado ka fantasy kabhi khatam nahi hua.

Is greed ne sirf thousands of lives le li, balki Spanish empire ka downfall bhi shuru kar diya. Jo gold Spain aaya bhi, usse productive work (like farming) mein invest nahi kiya gaya—bas aur luxuries aur aur expeditions mein lagaya gaya. Spain ke towns khali hone lage—log sirf gold ke peeche jungle jaane lage. Farms barbaad ho gaye, army mein log nahi bache. **By end of 17th century**, Spain ki population aadhi reh gayi. Madrid ka population 400,000 se girke 150,000 ho gaya.

Conclusion yeh hai:

Power ke liye discipline zaroori hota hai. Easy aur sudden wealth ka fantasy insan ke emotions ko control kar leta hai. Jo log suddenly rich ho jaate hain, unhe lagta hai aur bhi aayega.

Lekin samajh lo—except death, koi bhi real aur lasting change jaldi nahi aata. Sudden wealth rarely lasts, kyunki uska base hi weak hota hai.
Money ke peeche mat bhaago. Real power banao, money khud aa jayega. El Dorado jaisi fake hopes sirf fools ke liye hoti hain.

## Transgression II

1700s ke early period mein England ki society mein Duke aur Duchess of Marlborough se zyada powerful koi nahi tha. Duke ne French ke against kaafi successful military campaigns lead kiye the, jis wajah se unhe Europe ka top general aur strategist mana jaata tha. Unki wife, Duchess, apne smart political moves se Queen Anne ki close friend ban chuki thi, jo 1702 mein England ki rani bani.

1704 mein Duke ki Blenheim Battle wali victory ke baad, pura England unka fan ban gaya. Queen ne unhe Woodstock naam ke town mein ek huge land parcel gift kiya aur wahan ek grand palace banwane ke liye funding bhi di. Us palace ka naam *Palace of Blenheim* rakha gaya. Duke ne architect ke roop mein John Vanbrugh ko hire kiya, jo ek creative personality the — plays likhte the aur buildings bhi design karte the.

Construction 1705 ke summer mein start hua, kaafi excitement aur umeedon ke saath. Vanbrugh ka design vision kaafi dramatic tha — artificial lakes, massive bridges, royal gardens, aur aur bhi kaafi grand ideas. Lekin start se hi Duchess ko kuch bhi pasand nahi aaya. Unhe lagta tha Vanbrugh unnecessary cheezon pe paisa waste kar raha hai. Unka main focus tha palace jaldi complete ho. Duchess har choti cheez mein interfere karne lagi — kaunsi tree kitni ho, kya design ho — sab mein unki complaint thi. Halanki construction ka paisa government de rahi thi, par wo har penny ka hisaab rakh rahi thi.

Duchess ki constant complaints sirf Vanbrugh tak hi limited nahi rahi. Unhone Queen Anne se bhi argue karna shuru kar diya. 1711 mein rift itna badh gaya ki Queen ne Duchess ko court se nikaal diya aur royal palace ke apartments turant vacate karne ko bola. Duchess itni gusse mein thi ki jab unhone apartment chhoda, to har ek cheez — hatta ki brass ke doorknobs bhi — nikaal kar le gayi.

Agle 10 saal tak Blenheim palace ka kaam kabhi chalu hota to kabhi rukta, kyunki government se paisa arrange karna mushkil hota ja raha tha.

(Side note from previous text: El-Amudi ka kehna tha ki "Main kabhi knowledge bechta nahi hoon. Knowledge ki koi keemat nahi hoti. Aur agar log galat samajh bana lein to wo bina paisa liye bhi bana sakte hain. Jo log kehte hain 'main kuch nahi leta,' wo kabhi kabhi apne disciple ki soul ya willpower chheen lete hain.")

## The Miser Who Loved Money More Than Life

Purane zamane mein ek old woodcutter hota tha jo har roz pahad pe lakdi kaatne jaata tha. Log kehte the ki wo bohot bada miser tha — silver ka itna zyada collection kiya tha ki wo gold mein badal gaya. Uske liye gold sabse important tha, life se bhi zyada.

Ek din ek jungle ka tiger us par attack kar diya. Woodcutter bhaaga, par bach nahi paaya, tiger ne usse apne muh mein utha liya. Uska beta ye sab dekh raha tha, wo turant knife lekar bhaaga. Kyunki tiger ke muh mein aadmi tha, beta usse jaldi bhaag ke pakad gaya. Woodcutter zyada hurt nahi hua tha kyunki tiger ne sirf kapdon se pakda tha.

Jab beta tiger ko stab karne jaa raha tha, father chillaya:
"Tiger ki skin kharab mat karna! Agar bina kaata maar paao, to uski skin se hume kaafi silver mil sakta hai. Maar do tiger ko, par body cut mat karna."

Beta father ki baat sun hi raha tha ki tiger achanak jungle ki taraf bhaag gaya aur father ko le gaya. Beta kuch nahi kar paya. Tiger ne father ko maar diya.

### Moses aur Pharaoh ki Kahani

Prophets ki history mein likha hai ki Moses ko kaafi miracles, wonders aur divine honor ke saath Pharaoh ke paas bheja gaya tha. Pharaoh ke royal table ke daily rations mein 4,000 sheep, 400 cows, 200 camels aur utna hi proportion mein chicken, fish, beverages, sweets aur fried meats hote the.

Pura Egypt aur uski army uske table se roz khana khati thi. 400 saal tak Pharaoh ne apne aap ko divine kaha aur kabhi ye royal feast rukne nahi diya. Jab Moses ne dua ki:
"O Lord, destroy Pharaoh,"
to God ne jawab diya:
"I shall destroy him in water, aur uska aur uske soldiers ka sara wealth tum logon ko de dunga."

### The Blenheim Palace Tragedy

Duchess ko lagta tha Vanbrugh uska paisa waste kar raha hai. Wo har ek choti choti cheez — stone, lime, railing, ya wainscot — sab ka hisaab rakhti thi. Kaam karne wale, contractors, surveyors — sabko wo blame karti thi. Marlborough, jo kaafi weak ho chuka tha, sirf ye chahta tha ki palace complete ho aur wo apni last life wahan shanti se bita sake.

Par pura kaam court cases mein fas gaya — workers ne Duchess pe lawsuit kiya salary ke liye, aur Duchess ne architect pe case kar diya. Is sab chaos mein Duke ki death ho gayi — bina ek raat bhi Blenheim Palace mein bitaye.

Uske death ke baad pata chala ki Marlborough ne over £2 million ka wealth chhoda tha — jo palace complete karne ke liye kaafi tha. Fir bhi Duchess ne Vanbrugh ko payment nahi diya. Usse dismiss kar diya gaya. Naye architect ne Vanbrugh ke hi design follow karke palace complete kiya, kuch hi saalon mein.

Vanbrugh ki death 1726 mein ho gayi — apne hi masterpiece se door kar diya gaya tha, wahan kadam tak nahi rakhne diya gaya. Blenheim ne architecture mein ek naya trend set kiya, lekin uske creator ke liye wo 20 saal ka nightmare ban gaya.

## Interpretation

Duchess ke liye paisa ek sadistic power ka tool tha. Uske liye paisa lose karna matlab power lose karna tha. Vanbrugh ke case mein ye aur bhi personal tha — wo ek great artist tha, jiske paas create karne ki ability thi, fame tha — jo Duchess kabhi achieve nahi kar sakti thi. Uske paas talent nahi tha, par paisa tha jisse wo Vanbrugh ko torture kar sake.

Lekin is type ka sadism kaafi heavy price leta hai. 10 saal ka kaam 20 saal mein hua. Relationships khatam ho gayi, court se Duchess ka link cut ho gaya, Duke hurt hua, lawsuits endless bane rahe, aur Vanbrugh ki life shorten ho gayi.

Akhir mein history ne judgment diya — Vanbrugh ek genius maana gaya, aur Duchess sirf apni cheapness ke liye yaad rahi.

Powerful logon mein grandeur of spirit hona chahiye — unhe petty nahi lagna chahiye. Paisa ek aisi cheez hai jahan ya to tumhara generosity shine karega, ya tumhari pettiness sabke saamne aayegi.

Toh behtar hai ki paisa smartly spend karo — logon ko tumhara generosity dikhe. Financial choti choti cheezon mein atak kar tum logon ka perception kharab mat karo. Log resent karenge, aur wo resentment expensive padta hai.

Aur agar tum kisi creative insan ke kaam mein interfere karna chahte ho, to kam se kam unhe ache se pay karo. Tumhara paisa unka submission zyada easily le aayega, power ke dikhave se nahi.

## Observance I

Pietro Aretino, ek ordinary shoemaker ka beta tha, lekin apni sharp satires ki wajah se kaafi famous ho gaya. Par jaise har Renaissance artist ko chahiye hota tha, usse bhi ek aise patron ki zarurat thi jo usse comfortable life de sake bina uske kaam mein interfere kiye.

1528 mein Aretino ne patronage ka ek naya strategy try kiya. Rome chhodkar Venice chala gaya, jahan log use zyada jaante nahi the. Uske paas thoda paisa tha jo usne save kiya tha, lekin aur kuch khaas nahi. Naye ghar mein shift hone ke baad usne turant apne ghar ke doors sabke liye khol diye—rich ho ya poor—aur unke liye banquets aur entertainments

organize kiye. Har gondolier se dosti ki aur unhe generously tip kiya. Streets mein wo paisa openly distribute karta tha—beggars, orphans, washerwomen sabko deta tha.

Jaldi hi Venice ke aam logon mein ye baat spread ho gayi ki Aretino sirf ek great writer nahi, balki ek powerful aadmi hai—ek tarah ka lord. Artists aur influential log uske ghar regularly aane lage. Kuch hi saalon mein wo ek celebrity ban gaya. Koi bhi dignitary Venice chhodne se pehle usse milta zarur tha.

Uski generosity ne uske zyada tar savings uda diye the, par uske badle usne ek cheez jeet li—logon ka respect aur influence. Renaissance Italy mein jo freely paisa kharch karta tha, use hi rich aur influential mana jata tha. Logon ne maana ki Aretino powerful hai, isliye unhone uska support jeetne ke liye usse gifts dene start kar diye—dukes, duchesses, merchants, even popes aur princes tak.

Aretino ka spending ek well-planned strategy thi, aur wo kaam bhi ki. Lekin long-term comfort aur real paisa ke liye use ek great patron ki zarurat thi. Usne options analyze karke apna target fix kiya—Marquis of Mantua, jo kaafi wealthy tha. Aretino ne ek epic poem likha aur usse marquis ko dedicate kiya.

Ye common tha—writers dedication ke badle ek small stipend milta tha, jis se wo dusri poem likhte rehte the, lifelong servility mein. Par Aretino sirf ek chhoti salary nahi chahta tha—use power chahiye thi. Usne poem dedicate zarur kiya, par ek gift ke roop mein, is signal ke saath ki wo ek hired writer nahi hai, balki marquis ka equal hai.

Aretino ka gift-giving yahin nahi rukta. Wo Venice ke do top artists—Sansovino (sculptor) aur Titian (painter)—ka close friend tha, aur unko bhi apne plan mein involve kiya. Usne marquis ki personal taste study ki thi, isliye Sansovino aur Titian ko exact idea diya ki marquis ko kya pasand aayega. Fir un tino ne milkar marquis ko gifts bheje—ek sculpture aur ek painting.

Marquis itna khush hua ki baad mein aur bhi gifts milne lage—swords, saddles, Venetian glass—jo Aretino jaanta tha ki marquis ko pasand hain. Jaldi hi marquis ne bhi in tino ko return gifts dene start kar diye. Strategy aur aage gayi—Aretino ke ek dost ka damad jail mein tha Mantua mein, to usne marquis se uski release bhi karwa di.

Uska ye dost Venice ka ek influential merchant tha. Aretino ne jo goodwill build ki thi, uska use karke usne apne network ko aur strong bana liya.

Kuch saal beet gaye the us promise ke baad, par Pharaoh apne full glory mein jeeta raha. Moses impatient ho gaya tha ki God Pharaoh ko jaldi destroy kare, aur wo aur wait nahi kar sakta tha. Isliye usne 40 days ka fast kiya aur Mount Sinai gaya, jahan usne God se kaha, “O

Lord, Tune promise kiya tha ki Tu Pharaoh ko destroy karega, par ab tak usne apni blasphemies aur false claims chhodhe nahi. To Tu usse kab destroy karega?"

Ek divine voice aayi jo boli: "O Moses, tu chah raha hai ki main Pharaoh ko jaldi destroy kar du, par mere hazaaron servants chahte hain ki main aisa kabhi na karu—kyunki wo uski bounty ka fayda le rahe hain aur uske rule mein peace se reh rahe hain. Meri power ki kasam, jab tak wo mere creatures ko abundant food aur comfort deta rahega, main usse destroy nahi karunga."

Moses ne poocha: "To fir Tera promise kab fulfill hoga?"
God ne jawab diya: "Mera promise us waqt pura hoga jab wo mere creatures ko dena kam karega. Jab bhi tu dekhe ki wo apni bounty reduce kar raha hai, samajh lena ki uska end paas aa gaya hai."

## OBSERVANCES OF THE LAW

### Observance I

Pietro Aretino, ek simple shoemaker ka beta tha, par apni sharp satires ke through usne fame hasil kiya. Lekin har Renaissance artist ki tarah, usse bhi ek aise patron ki zarurat thi jo usse comfortable life de sake bina uske kaam me interfere kiye. 1528 me Aretino ne patronage game me ek nayi strategy try karne ka decide kiya. Usne Rome chhoda aur Venice me settle ho gaya, jahan log uske baare me zyada nahi jaante the. Uske paas thodi savings thi, par aur kuch khaas nahi.

Venice pahuchte hi usne apne ghar ke darwaze rich aur poor sab ke liye khol diye—banquets diye, logon ka dil jeetne wale amusements karaye. Har gondolier ko dosti aur bade tip diye. Streets me beggars, orphans, washerwomen ko openly paisa baanta. Jaldi hi city ke common logon me yeh baat fail gayi ki Aretino sirf ek writer nahi, balki power wala aadmi hai—jaise koi lord ho.

Artists aur influential log uske ghar aane lage. Kuch hi saal me Aretino ek celebrity ban gaya. Koi bhi visiting dignitary Venice chhode bina usse milne nahi jaata. Apni generosity ke chakkar me usne almost apni sari savings kharch kar di, par isse usne ek powerful naam aur influence bana liya—jo ki power ka foundation hota hai.

Renaissance Italy me freely paise kharch karna sirf rich log hi kar sakte the, to aristocrats ko laga ki Aretino bhi influential hai. Aur influential aadmi ka influence kharidne layak hota

hai, isliye Aretino ko gifts aur paisa milne laga. Dukes, duchesses, wealthy merchants, popes, princes—sab uska favor jeetne ke liye uspar gifts barsane lage.

Lekin yeh sab spending Aretino ki strategic planning thi—aur yeh kaam kar gayi. Ab real comfort aur paisa chahiye tha to usse ek bade patron ki zarurat thi. Usne sab possibilities evaluate ki aur finally apna target banaya extremely rich *Marquis of Mantua*. Usne ek epic poem likha jo usne marquis ko dedicate kiya.

Yeh dedication kaafi writers karte the ek choti si stipend milne ke liye, par Aretino ko power chahiye thi, na ki chillar paisa. Usne poem dedication ko gift ki tarah diya, yeh dikhane ke liye ki woh koi hired writer nahi, balki marquis ka equal hai.

Aretino ne sirf poem hi nahi diya—usne apne close artist friends, sculptor *Jacopo Sansovino* aur painter *Titian*, ko bhi involve kiya apne gift-giving plan me. Usne marquis ke taste ko deeply study kiya tha, aur advise kiya Sansovino aur Titian ko kya banana chahiye. Jab unka sculpture aur painting marquis ko gift ke roop me bheja gaya, to marquis khushi se pagal ho gaya.

Agle kuch mahino me Aretino ne aur bhi gifts bheje—swords, saddles, special Venetian glass, aur woh sab cheezein jo marquis pasand karta tha. Jaldi hi marquis ne bhi return gifts bhejne shuru kiye. Aur strategy aage badhi: jab Aretino ke ek dost ka son-in-law Mantua me jail me tha, Aretino ne marquis se uski release karwa di.

Woh dost Venice me ek influential merchant tha. Aretino ne uski goodwill use karke ek aur indebtedness kharid li—aur marquis ab Aretino ki madad karta raha. Aretino ka influence ka circle badhta gaya. Marquis ne uski court romances me bhi kaafi baar political help di.

Lekin aage jaake relation thoda sour ho gaya. Aretino ko laga ki marquis ne uski generosity ka proper return nahi diya. Par usne kabhi bhi apne aapko neecha nahi dikhaya—na to bheek maangi, na complain kiya. Kyunki gift exchange ke baad dono equals ban chuke the, to paison ki baat karna improper lagta.

Bas usne marquis ki circle se nikal kar naye rich targets dhundhne shuru kiye—*King Francis of France*, *Medicis*, *Duke of Urbino*, *Emperor Charles* V, aur kai aur. Aakhir me uske paas itne patrons ho gaye ki kisi ek ke aage jhukne ki zarurat nahi padi. Uski power kisi great lord se kam nahi lagti thi.

### Interpretation

Aretino ne paise ke do fundamental truths ko samjha:

First, paisa tabhi power deta hai jab wo circulate hota hai. Paisa sirf cheezein kharidne ke liye nahi hota—use logon pe power banane ke liye use karna chahiye. Aretino ne paise ka continuous flow maintain karke influence banaya, jo uske kharche se kaafi zyada valuable tha.

Second, gift ka asli meaning samajhna zaruri hai. Jab aap kisi ko gift dete ho, to aap indirectly yeh keh rahe hote ho ki ya to aap uske equal ho, ya usse superior. Gift dena ek tarah ka emotional loan hota hai—jiska return log expect karte hain.

Aretino ne kabhi bhi apni freedom ko sacrifice nahi kiya. Usne servant banne ke bajaye poore system ko hi ulta kar diya—powerful logon se indebted hone ke bajaye, unhe apna debtor bana diya.

Uske gift-giving ka asli maksad yahi tha—yeh ek ladder thi jo use top tak le gayi. Apni life ke end tak Aretino Europe ka most famous writer ban chuka tha.

Samajh lo: Paise se relationships decide hote hain, par yeh sirf amount pe depend nahi karta—yeh ispe bhi depend karta hai ki aap us paise ka use kaise karte ho. Powerful log freely dete hain, cheezein nahi, influence kharidte hain.

Agar aap apne aapko inferior samajhke reh gaye kyunki aapke paas fortune nahi hai, to shayad aap hamesha waise hi rah jaoge. Aretino ka trick yaad rakho: Apne aapko equal imagine karo. Ek lord ki tarah act karo. Open-hearted bano. Paisa circulate karo. Power ka ek illusion create karo—jisme paisa influence me transform ho jata hai.

## Observance II

Jab Baron James Rothschild ne 1820s ke early phase me Paris me apni fortune banayi, tab uske saamne ek sabse badi challenge thi: ek Jew aur German hone ke nate, jo ki French society ke liye ek outsider tha, wo kaise un logon ka respect jeet sakta tha jo foreigners se nafrat karte the?

Rothschild ek aise insaan the jo power ko achhi tarah samajhte the. Unhe pata tha ki paisa unhe status de sakta hai, lekin agar wo socially alienated rahe to na unka paisa tikta aur na unka status. To unhone us samay ke society ko observe kiya aur socha ki logon ka dil jeetne ka sabse effective tareeka kya ho sakta hai?

Charity? French logon ko isse koi farak nahi padta tha. Political influence? Wo already unke paas tha — aur ye aur bhi zyada suspicion create karta tha. Fir unhe ek weak point mila: boredom.

Monarchy ke restoration wale phase me, French upper class log bore ho gaye the. Rothschild ne is boredom ko target kiya aur unko entertain karne ke liye bahut hi zyada paisa kharch karna shuru kiya. Unhone best French architects ko hire kiya gardens aur ballroom design karne ke liye, aur top chef Marie-Antoine Carême ko rakha lavish parties host karne ke liye — aisi parties jo Paris ne kabhi nahi dekhi thi. French log chahe German Jew ke dwara hi kyun na ho, un parties ko ignore nahi kar paaye.

Unke weekly soirées me dheere-dheere aur bhi zyada log aane lage. Agle kuch saalon me, unhone ek outsider ke liye sabse crucial cheez jeet li: social acceptance.

### Interpretation

Strategic generosity hamesha ek outsider ke liye strong support build karne ka best weapon hoti hai. Lekin Rothschild aur bhi clever the: unhe pata tha ki unka paisa hi unke aur French society ke beech ek psychological wall create kar raha hai — log unhe paisewala, lekin untrustworthy samajhte the.

Is wall ko todne ka best tareeka tha — openly, deliberately, massive paisa "waste" karna. Isse ye message gaya ki wo paisa se zyada French culture ko value karte hain. Ye kuch kuch American Northwest tribes ke **potlatch feasts** jaise tha: tribes apni wealth ko festivals aur bonfires me uda kar ye dikhate the ki wo itne powerful hain ki dubara sab kuch kama sakte hain.

Rothschild ke soirées sirf business access ke liye nahi the — wo French society ka hissa banna chahte the. Aur paisa waste karke unhone ye dikhaya ki unki power sirf wealth tak limited nahi hai, balki wo culture aur society me bhi deep hai. Unhone paisa kharch karke ek aisa support system banaya jo paisa se buy nahi kiya ja sakta tha. **Strategic generosity** ka matlab hota hai — wealth ko objects ke liye nahi, logon ke dil jeetne ke liye use karna.

### Observance III

Florence ke Medici family ne apni power banking ke through banayi thi. Lekin Florence ek aisa city tha jahan centuries se democracy aur equality ka deep-rooted culture tha. Yahan paisa power ka source nahi maana jaata tha. Cosimo de' Medici — family ka pehla bada naam — isko samajhta tha, isliye hamesha low profile rakhta tha. Wo kabhi openly apni wealth show nahi karta tha.

Lekin jab uska grandson Lorenzo 1470s me prominent hua, tab family ki wealth itni badi ho chuki thi ki usse chupana mushkil tha.

Lorenzo ne ek alag strategy apnaayi: distraction. Aur ye strategy aaj tak kaam karti hai. Usne logon ka attention paisa se hata kar art, culture aur grand events ki taraf shift kar diya.

THE FLAME-COLORED CLOAK

Cambyses ke Egypt campaign ke time, kai Greeks Egypt gaye the — kuch trade ke liye, kuch army me service ke liye, aur kuch bas curiosity ke liye.

Inhi visitors me ek tha **Syloson**, jo Aeaces ka beta tha aur Samos ke ruler Polycrates ka bhai. Wo exile me tha aur Memphis city me ghoom raha tha, ek flame-colored cloak pehne hue.

Usi waqt Cambyses ke guards me ek ordinary soldier tha — **Darius** — jiski tab tak koi khaas identity nahi thi. Usne Syloson ko dekha aur us cloak ko dekhkar usse instantly chah liya. Usne Syloson se cloak ke liye offer kiya.

## Observance II

Jab Baron James Rothschild ne 1820s ke aaspaas Paris mein apni fortune banayi, tab unka sabse bada challenge tha — ek Jew aur German hone ke nathe, jo French society ke liye totally outsider the, unhe kaise accept kiya jaye? Rothschild power ko ache se samajhte the — unhe pata tha ki paisa unhe status dega, lekin agar unhone social alienation door nahi kiya toh na paisa chalega, na status tik payega.

Unhone French society ko closely observe kiya aur samjha ki unka weak spot kya hai — boredom. Us samay monarchy restore ho rahi thi, aur upper class log bore ho rahe the. Rothschild ne decide kiya ki wo unko entertain karenge. Unhone France ke best architects se apna ballroom aur garden design karwaya. Marie-Antoine Careme, jo France ke top chef the, unse lavish parties karwayi. Parties itni grand thi ki koi bhi Frenchman resist nahi kar saka, chahe host ek German Jew ho.

Har week unke soirees aur bhi bade hone lage, aur kuch hi saalon mein unhe woh cheez mil gayi jo kisi outsider ke liye sabse zaroori thi — social acceptance.

## Interpretation

Strategic generosity hamesha ek powerful tool hoti hai jab kisi outsider ko support base banana hota hai. Rothschild ne ye samjha ki unka paisa hi logon ke dimaag mein unke against ek wall khadi kar raha hai — wo unhe greedy aur distrustful samajhte the. Is perception ko todne ke liye unhone paisa **waste** kiya, purposely, taaki ye dikhaya ja sake ki wo money se zyada French society aur culture ko value karte hain.

Ye gesture ek symbolic show tha, jaise American Northwest ki tribes karte the podatch ke zariye — jisme wo apna wealth burn karke ye dikhate the ki unka asli power unki confidence aur ability mein hai, paisa toh fir se aa jayega. Rothschild ke parties bhi kuch aisi hi thi — ek cultural potlatch, jisme unhone ye prove kiya ki unka power sirf paisa nahi, unka influence aur grace bhi hai.

In short, unhone paisa kharch karke wo loyalty aur respect kamaya, jo sirf paisa dekar nahi milta. Yahi hai strategic generosity — apne wealth ko aise use karna ki wo logon ka dil jeet sake, sirf objects nahi.

## Observance III

Renaissance Florence ke Medici family ne apni immense power banking ke paison se banayi thi. Lekin Florence ek purana republican city tha, jahan log paisa aur power ke beech ke rishton ko pasand nahi karte the. Cosimo de' Medici ne is problem ka solution low profile rakhkar nikala. Lekin jab unka grandson Lorenzo aya, tab tak family ka paisa itna zyada ho chuka tha ki usse chhupana mushkil ho gaya.

Lorenzo ne ek aur hi tareeka nikala — distraction ka. Unhone Italy ke sabse bade artist schools kholwaye, jisme young Michelangelo aur Leonardo da Vinci jaise logon ko support kiya. Michelangelo ko unhone apne ghar mein rakh liya, aur Leonardo bhi unke influence mein aa gaya. In dono ne lifetime unki loyalty mein kaam kiya.

1472 mein jab Pisa (Florence ka traditional dushman) rebel karne laga, toh Lorenzo ne wahan ke university mein paisa daal diya, jise log kabhi bahut pasand karte the lekin jo ab decline mein thi. Ye ek brilliant move tha — enemy ka cultural ego stroke karke uski ladaai ki ichchha ko dull kar diya.

## Interpretation

Lorenzo sach mein art ko pasand karte the, lekin unka patronage sirf passion nahi tha — wo ek calculated move tha. Us samay banking ko log ghina se dekhte the, lekin arts ko divine level tak admire kiya jata tha. Lorenzo ne arts ko fund karke logon ke dimaag mein apne paisa ka asal source dilute kar diya.

Is tarah unhone ek noble mask pehna, jisme unka asli motive chhup gaya. Strategic generosity ka best use yahi hai — apne true image se logon ka dhyan hataakar ek culturally respected persona banana.

## Observance IV

Louis XIV ne paisa aur power ke rishte ko ache se samjha. Jab wo king bane, tab tak French nobility monarchy ke against rebellious ho chuki thi. Unhone in aristocrats ko court life mein itna paisa kharch karne pe majboor kar diya ki wo khud financially weak ho gaye aur king ke favor ke liye dependent ban gaye.

Lekin Louis yahin nahi rukhe — unhone strategic generosity ka use kiya. Jab bhi koi courtier unke liye threat ban jata ya unke influence mein nahi aata, Louis use pehle ignore karte. Fir dheere-dheere us courtier ke region mein paisa bhejna, uske bete ko achhi job milna, ya koi rare gift dena shuru karte.

Jab courtier emotional aur grateful ho jata, tab Louis apna actual favor maangte. Straightforward bribe us courtier ko angry kar sakta tha, lekin ye soft approach uske andar se resistance hata deta tha.

## Interpretation

Louis ko pata tha ki paisa sirf ek object nahi hota, usme emotions bhi judte hain — especially jab koi authority gift deti hai. Bachpan se hi hum gifts ko love aur approval ke symbol ke roop mein dekhte hain. Ye emotional vulnerability adulthood mein bhi rehti hai.

Toh jab king jaisa koi power figure gift deta hai, toh samne wala emotionally open ho jata hai. Louis ne pehle soil ko loose kiya, fir apne influence ke seeds uspe boye. Strategic generosity ka asli power yahi hai — dil ko jeetna, deal ko nahi.

Agar success chahiye, toh gift bina kisi expectation ke, ekdum surprise me milna chahiye. Aisa gift ho jo ya toh pehli baar diya jaa raha ho, ya fir usse pehle giver ne thoda cold behavior dikhaya ho. Agar aap baar-baar kisi ko gift dene lagte ho, toh uska impact weak ho jaata hai. Agar woh aapka gift for granted lena shuru kar dein, toh ya toh woh ungrateful ban jaate hain, ya phir use charity samajhne lagte hain. Ek sudden, unexpected, aur one-time gift aapke control ko strong karta hai—yeh spoil nahi karta.

## Observance V

17th century me, Edo (aaj ka Tokyo) ka ek antique dealer Fushimiya ek village ke teahouse me gaya. Wahan usne ek cup me chai pee aur us cup ko bade dhyan se dekhne laga. Fir usne cup kharida aur wahan se chala gaya. Ek local artisan ne yeh dekha, aur jab Fushimiya nikal gaya toh usne teahouse ki owner se poocha yeh kaun tha. Usne bataya ki yeh Japan ka famous antique expert hai, jo Lord of Izumo ka dealer hai.

Artisan turant bhaag kar Fushimiya ke paas gaya aur us cup ko wapas kharidne ki request ki—usse laga ki cup kaafi valuable hoga. Fushimiya hansa aur bola, "Yeh toh normal Bizen ware cup hai, koi khas value nahi hai. Main toh bas isliye dekh raha tha kyunki steam ajeeb tarike se iske aaspaas tik rahi thi—laga kahin leak na ho." (Tea Ceremony ke log nature ki aisi accidental beauty me interested hote hain.) Artisan fir bhi excited tha, toh Fushimiya ne usse cup free me de diya.

Woh artisan har jagah jaa kar cup ki high value appraisal dhoondhne laga, lekin sabne usse normal teacup hi bataya. Dheere-dheere usne apna kaam chhod diya, sirf cup aur usse milne wale fortune ke baare me sochta raha. Aakhir me woh Edo gaya aur Fushimiya se mila. Fushimiya ne realize kiya ki usne galti se is aadmi ko pain diya, isliye usse 100 ryo (gold coins) de diye. Cup ordinary tha, lekin Fushimiya chahte the ki artisan ko relief mile aur uska effort waste na lage. Artisan ne thank you bola aur chala gaya.

Jab logon ko pata chala ki Fushimiya ne cup 100 ryo me kharida hai, toh har dealer us cup ko kharidna chahta tha. Fushimiya ne kaafi samjhaya ki yeh sirf ek misunderstanding thi, lekin koi nahi mana. Aakhir me usne cup auction me daal diya.

Auction ke time do buyers ne ek saath 200 ryo bid kiye, aur yeh decide karne me hi fight hone lagi ki kisne pehle bola.

Syloson and Darius

Kabhi regret mat karo ki tumne Darius, Hystaspes ke bete, pehle help ki thi. "My lord," Syloson bola, "mujhe gold ya silver mat do. Bas Samos wapas dilwa do—meri janmabhoomi—jo ab Oroetes ne mere bhai Polycrates ko maar kar le liya hai. Samos ko hi gift maan lo, lekin kisi ko wahan maarna ya gulam banana mat." Darius ne agree kiya aur Otanes ko, jo un saat logon me se ek tha, wahan bheja, exactly Syloson ke kehne par.

— *The Histories*, Herodotus, 5th century B.C.

> "Money kabhi itna wisely use nahi hota jitna tab jab aap usme cheat hote ho; ek hi moment me aapne prudence kharid liya hota hai."
> — Arthur Schopenhauer, 1788–1860

## Kung-yi Hsiu's Wisdom

Kung-yi Hsiu, Lu ka premier tha, aur use fish bahut pasand thi. Isliye poore desh ke log uske liye fish laate the. Lekin Kung-yi un gifts ko accept nahi karta tha. Uske younger brother ne poocha, "Tumhe fish pasand hai, toh gifts kyun nahi lete?"

Kung-yi bola: "Mujhe fish isliye pasand hai, isliye main gifts nahi leta. Agar maine gifts le liye, toh main unka ehsaan me aa jaunga. Fir mujhe law bend karna padega. Agar maine law bend kiya, toh mujhe premier ki position chhodni padegi. Aur agar mujhe position chhodni padi, toh main apne liye fish afford nahi kar paunga. Lekin agar maine gift nahi liya, aur apni position maintain rakhi, toh mujhe jitni fish chahiye, main hamesha khud afford kar paunga."

— *Chinese philosopher, 3rd century* B.C.

Table ulat gaya aur teacup zameen par gir kar tukdon mein toot gaya. Auction wahi khatam ho gayi. Fushimiya ne cup ko glue se joda, repair kiya, aur rakh diya, soch ke ki ab yeh mamla khatam ho gaya.

Kayi saal baad, mashhoor tea master Matsudaira Fumai ne uske store par visit kiya aur bola ki uss cup ko dekhna chahta hai, jo tab tak legendary ban chuka tha. Fumai ne cup ko dekha aur kaha, "As a piece, yeh kuch khaas nahi hai, but ek Tea Master ke liye sentiment aur association kaafi zyada important hote hain intrinsic value se."

Usne woh cup kaafi high price mein khareed liya. Ek glued-together aur ordinary craftsmanship wala cup Japan ka ek sabse famous object ban gaya.

## Interpretation

Yeh kahani paise ka asli essence dikhati hai: Paisa insaan ne banaya hai aur insaan hi usme value daalta hai. Jaise paise mein, waise hi objects mein bhi, courtier ko sabse zyada value hoti hai un sentiments ki jo kisi gift mein hote hain. Simple lesson: Jitna zyada aapka gift ya generosity kisi emotional chord ko touch karega, utna hi uska impact powerful hoga. Ek object ya idea jo kisi emotion ko trigger kare, woh expensive but lifeless present se zyada valuable hota hai.

## Observance VI

Akimoto Suzutomo, ek rich tea ceremony follower, ne apne page ko 100 ryo diye aur bola ek particular dealer se ek tea bowl kharidne ko. Jab page ne bowl dekha, usse laga ki woh itne ka nahi hai, aur bargain karke usne price 95 ryo karwa diya.

Kuch dino baad, jab Suzutomo ne bowl use kiya, page ne proud feel karte hue usse bataya ki usne 5 ryo bacha liye.

Suzutomo ne reply diya, "Tum kitne ignorant ho! Agar koi 100 ryo maang raha hai, toh wo item shayad family heirloom hai, aur unki financial condition buri hai. Shayad wo kisi aise

insaan ki talaash mein hon jo unki need samjhe aur 150 ryo bhi de de. Tum unki feelings ka respect nahi kiya. Aur waise bhi, 100 ryo ka item valuable lagta hai, lekin 95 ryo ka item cheap feel hota hai. Yeh tea bowl mujhe dobara mat dikhana."

Aur usne us bowl ko lock karwa diya, aur kabhi nahi nikala.

## Interpretation

Agar aap kisi cheez ka kam daam dene par zyada focus karte ho, toh ho sakta hai aap 5 ryo bacha lo. Lekin uske badle mein jo insult create hoti hai aur jo cheap impression banta hai, usse aapki reputation damage hoti hai. Aur power world mein reputation hi sab kuch hai. Full price dena seekho — long run mein wohi fayda dega.

## Observance VII

17th century Japan mein, ek battle se pehle kuch generals ne boredom door karne ke liye ek incense-smelling competition organize kiya. Har participant ne ek prize diya — bows, arrows, saddles aur aise hi warriors ke desirable items.

Lord Date Masamune wahan se guzra aur usse contest mein invite kiya gaya. Usne prize ke liye apne belt se latakta hua ek simple gourd diya. Sab log hans pade — kisi ko bhi wo cheap item jeetna nahi tha.

Akhir ek retainer ne gourd le liya. Jab sab contest ke baad tent se bahar aa rahe the, Masamune apna magnificent horse le aaya aur us retainer ko de diya. Bola, "Dekho, gourd se horse nikal aaya."

Sab generals stunned ho gaye aur turant regret feel kiya ki unhone Masamune ke gift ka mazak banaya tha.

## Interpretation

Masamune ko ye baat samajh thi: Paisa aapko yeh power deta hai ki aap doosron ko khushi de sako. Jitni baar aap yeh kar sakte ho, utna aap admire kiye jaate ho. Jab aap "gourd se horse" nikalte ho, tab aap apni real power dikhate ho.

Image: The River
Agar aap paani ko rok kar rakhte ho, toh wo soon hi ganda, badbu daar aur stagnant ho jaata hai. Wahan kuch productive grow nahi karta. Commerce ruk jaata hai. Dam ko tod do.

Jab paani freely flow karta hai, tab hi abundance, wealth aur power generate hoti hai. River ko kabhi kabhi flood karna zaroori hota hai taaki naye achhe cheezein grow ho sakein.

*Maine sirf unhi terms ko translate kiya jo aapke rules ke according allowed thi. Agar aap chaho toh agla hissa bhejo, ya kahin aur edit chahiye toh woh bhi kar sakta hoon.*

## Reversal

Powerful log kabhi nahi bhoolte ki jo cheez free milti hai, uske peeche zaroor koi trick hoti hai. Friends jo bina paisa liye favors offer karte hain, baad mein aap se kuch aisa expect karenge jo normal paise se zyada mehenga padega — emotionally ya mentally. Free cheez ke saath hamesha hidden problems hote hain. Isliye seekho ki har cheez ka poora paisa do — aur ache se do.

Lekin is Law ka doosra side ek bada opportunity deta hai — swindle aur deceive karne ka. Free lunch ka promise con artists ka favourite trick hai. Is game ka master tha hamare time ka most successful con man — Joseph Weil, jise log "The Yellow Kid" kehte the.

Yellow Kid ne early life mein hi samajh liya tha ki logon ki greed hi uski success ki key hai. Usne likha: "Log kuch bina diye paane ki ichha mein itna kho dete hain ki wo kabhi realize hi nahi karte ki us free ke peeche kya chhupa hai. Jab log seekh jaayenge (jo mushkil hai) ki kuch bhi free nahi milta, tabhi crime kam hoga aur sab peaceful jeeyenge."

Weil ne kai tricks banayi jisme logon ko free cheez ka lalach dekar phasaya jata tha. Jaise woh "free" real estate offer karta tha — log sochte the free zameen mil rahi hai, toh $25 ka registration fee de dena chahiye. Us fake registration ke through Yellow Kid hazaaron dollars kama leta. Logon ko milta ek fake deed.

Kabhi wo logon ko fixed horse race ya 200 percent return wala stock batata. Jaise hi wo apni story sunata, saamne wale ke aankh mein lalach chamak utha. Free lunch ka sapna unhe andha kar deta.

Lesson simple hai: Apni deception ko easy money ke bait se start karo. Log naturally lazy hote hain, wo chahte hain paisa bina mehnat ke mil jaye. Tum unhe thoda paisa mein crorepati banne ka advice becho (P. T. Barnum ne bhi ye kiya tha), aur wo thoda paisa jab hazaaron log denge, toh tumhara bada paisa ban jayega.

Easy paisa ka sapna dekar unhe andar lao, phir aur bhi badi-badi tricks unpe chalaa sakte ho. Kyunki lalach unki aankhon par patti baandh deta hai. Jaise Yellow Kid kehta tha, "Half fun toh unhe moral lesson dene mein hoti hai — Greed kabhi payoff nahi karta."

# LAW 41

# AVOID STEPPING INTO A GREAT MAN'S SHOES

## Judgment

Jo cheez sabse pehle hoti hai, wo hamesha zyada original aur impactful lagti hai, compare to jo baad mein aata hai. Agar aap kisi great person ko succeed karte ho ya aapka parent famous hai, toh unse zyada shine karne ke liye aapko unse double achievement dikhani padegi. Unke shadow mein kho mat jao, ya kisi aise past mein phase mat raho jo aapne khud create nahi kiya — apna khud ka naam aur identity build karo, by choosing a different path. Overbearing father figure ko mentally challenge karo, uski legacy ko piche chhodo, aur apne unique tareeke se shine karke power lo.

Bahut log apne field mein ek phoenix ki tarah chamak sakte the, agar unse pehle koi aur unka path na le chuka hota. First hona ek bada advantage hota hai, aur agar aap famous bhi ho, toh aur bhi zyada. Jo pehla move karta hai, wo hi upper ground le leta hai. Jo pehle aate hain, unko fame milta hai as birthright; jo baad mein aate hain, wo second sons ki tarah hote hain— sirf bachi-kuchi opportunity pe content ho jaate hain.

Solomon ne wisely war se distance liya, aur apne father ke violent path ke bajaye peace choose kiya. Is different path ke wajah se uske liye ek hero banna easy ho gaya. Philip II ne pure world ko apni prudence se govern kiya. Agar uska father energy ka symbol tha, toh Philip wisdom ka model bana. Aise bold new steps ne kai logon ko greatness ki list mein jagah dilaayi. Apne art ko chhode bina bhi, creative log old paths se hatke naye tareeke se eminence paate hain. Horace ne epic poetry Virgil ko di, Martial ne lyric Horace ko. Terence ne comedy li, Persius ne satire— sabne try kiya apne genre mein first banne ka. True creativity kabhi easy imitation ke samne nahi jhukti.

## Transgression of the Law

1715 mein jab Louis XIV ki death hui, 55-year glorious reign ke baad, sabki nazar unke great-grandson aur chosen successor pe thi — Louis XV. Us waqt wo sirf 5 saal ka tha. Question ye tha: kya wo bhi Sun King jaisa great leader ban payega? Louis XIV ne ek divided France ko unite karke Europe ka most powerful country bana diya tha. Unke last kuch saal thode tough the, lekin hope ye thi ki Louis XV unki legacy ko aage le jaayega.

Is goal ke liye, France ke best tutors uske liye assign kiye gaye — jo usse statecraft aur governance ke wo saare rules sikhayenge jo Louis XIV ne master kiye the. Uski education

mein koi kami nahi chhodi gayi. Lekin 1726 mein jab Louis XV officially throne pe aaya, uske behavior mein ek sudden change aaya — ab use kisi ko please karne ki zarurat nahi thi, na hi kuch prove karna tha. Ab wo akela tha power ke top pe, jahan paisa aur authority dono uske pass the. Ab wo jo chahe kar sakta tha.

Apne reign ke early years mein Louis ne government ka control ek trusted minister Andre-Hercule de Fleury ko de diya aur khud pleasure mein busy ho gaya. Initially logon ko tension nahi hui, kyunki Louis young tha aur de Fleury ek capable minister tha. Lekin dheere dheere clear hone laga ki ye sirf ek phase nahi tha. Louis ko governing ka koi interest nahi tha. Uski sabse badi problem France ke finances ya Spain ke saath war nahi thi — uski sabse badi problem thi boredom. Jab wo hunting nahi kar raha hota ya young girls ke peeche nahi hota, toh wo apna time gambling tables pe waste karta tha — ek single night mein huge amounts haar deta tha.

Court ne bhi ruler ke taste ko follow kiya. Gambling aur extravagant parties obsession ban gaye. Courtiers ko France ke future ki koi parwaah nahi thi — unka focus tha king ko charm karna, titles lena jo unhe lifelong pension dilaye, aur aise cabinet posts paana jahan kaam kam ho aur salary heavy ho. Parasites court mein jam gaye, aur France ka debt badhne laga.

1745 mein Louis ko Madame de Pompadour se pyaar ho gaya — ek middle-class origin ki woman jo apni charm, intelligence aur ek smart marriage ke through upar aayi thi. Madame Pompadour official royal mistress ban gayi, aur fashion aur taste ki queen bhi. Lekin uske political ambitions bhi the. Dheere dheere wo France ki unofficial prime minister ban gayi — real power uske pass thi, Louis ke pass nahi. Ministers ko hire ya fire karne ka power bhi uske paas tha.

Jese jese Louis bada hota gaya, usse aur zyada distractions chahiye hote gaye. Versailles ke andar hi usne ek brothel banwaya — *Parc aux Cerfs* — jahan France ki sabse pretty young girls ko rakha gaya tha. Secret tunnels aur hidden staircases se Louis kabhi bhi un tak pahunch sakta tha. 1764 mein Madame de Pompadour ki death ke baad, Madame du Barry uski official mistress bani, aur usne bhi Pompadour ki tarah court pe control jama liya. Agar koi minister usse impress nahi karta tha, toh usse fire kar diya jata tha. Pure Europe ko shock laga jab du Barry, jo ek baker ki beti thi, ne France ke sabse capable foreign minister, Etienne de Choiseul, ko sirf isliye nikaal diya kyunki usne usse enough respect nahi diya.

Time ke sath, frauds aur charlatans ne Versailles mein jagah bana li, aur Louis astrology, occult, aur fake business schemes mein interested ho gaya. Jo spoiled teenager France ka king bana tha, wo age ke sath aur bigadta gaya.

Uske reign ka motto ban gaya: **"Après moi, le déluge"** — "Mere baad toofan aaye, mujhe kya." Aur jab 1774 mein Louis ki death hui, debauchery ne use thak diya tha, aur uske saath France

bhi financial aur political ruin mein tha. Uska grandson, Louis XVI, ek aise desh ka raja bana jo reform aur strong leadership ke liye desperate tha. Lekin Louis XVI apne grandfather se bhi weak nikla, aur bas helplessly revolution ko dekhte raha. 1792 mein, French Revolution ne monarchy ko khatam karke king ka naya naam rakha — **"Louis the Last."** Kuch mahine baad, wo guillotine ke neeche apna sir jhukata hai, jisme ab wo shine nahi thi jo once Sun King ne crown mein daali thi.

## Interpretation

1640s ke end mein France ek civil war mein tha, aur Louis XIV ne usse Europe ka sabse powerful country bana diya. Great generals uske saamne kaampte the. Ek cook sirf dish galat bana dene par suicide kar leta tha, kyunki king ka gussa bardasht nahi hota. Uske pass mistresses zaroor thi, lekin unki power bedroom tak limited thi. Usne court ko us zamanay ke most brilliant minds se bhara. Uski power ka symbol tha Versailles: usne apne ancestors ka palace, Louvre, reject karke khud ka ek naya mahal banwaya — ek aise jagah jo us waqt middle of nowhere thi. Ye symbol tha ek naye order ka, jo purane se bilkul alag tha. Versailles uske rule ka epicenter ban gaya, jise poori Europe envy karti thi.

Lekin Louis XV ek aise person ka symbol ban gaya jo kisi great man ka legacy inherit karta hai. Superficially lagta hai ki great foundation pe build karna easy hoga, lekin power ki duniya mein aisa hota nahi. Pampered successors mostly apne inheritance ko waste karte hain, kyunki unke paas wo hunger nahi hoti jo ek founder mein hoti hai. **Machiavelli** ke words mein: *Necessity pushes men to act* — aur jab necessity nahi hoti, toh sirf decay bacha rehta hai. Louis XV ke paas apni power badhane ki koi need nahi thi, isliye wo inertia ka shikaar ho gaya. Versailles, jo once Sun King ka power symbol tha, Louis XV ke time mein ek shallow pleasure palace ban gaya — jaise Bourbon dynasty ka Las Vegas. Revolution ke time pe, oppressed logon ne isse nafrat se loot liya.

Louis XV ke paas sirf ek hi raasta tha us trap se bachne ka jo kisi Sun King jaise aadmi ke successor ko face karna padta hai: apne aap ko mentally us jagah rakhna jahan se sab kuch shuru hota hai — ek aise zero point se, jahan na kuch legacy hai, na expectation.

## LIFE OF PERICLES

Jab Pericles jawan tha, to logon ke saamne aane se hamesha katraata tha. Ek wajah yeh thi ki log kehte the uska chehra tyrant *Pisistratus* se milta hai. Aur jab kuch buzurg log uski voice ki charm aur uske bolne ki smoothness ko sunte, to wo aur bhi zyada hairaan ho jaate — us resemblance se. Pericles ameer tha, ek influential family se tha, aur uske paas powerful dost the — isliye usse lagta tha ki kabhi bhi *ostracism* (public rejection) ho sakta hai. Isi wajah se career ke starting phase mein usne politics se distance banaye rakha, aur khud ko military service mein laga diya, jahan usne kaafi daring aur initiative dikhaya.

Lekin ek time aaya jab *Aristides* mar chuka tha, *Themistocles* exile mein tha, aur *Cimon* mostly foreign campaigns mein hota tha. Tab Pericles ne decide kiya ki wo public ka saath dega — rich aur elite class ke bajaye common logon ki side lega. Ye decision uske apne nature ke against tha, kyunki wo naturally ek aristocratic aadmi tha. Lekin usse lagta tha ki agar usne aise nahi kiya, to log sochenge ki wo dictatorship chah raha hai. Jab usne dekha ki *Cimon* rich class ka hero ban chuka hai, to Pericles ne janata ka trust jeetne ki strategy apnaayi — ek taraf survival ke liye, doosri taraf apne rival se power lene ke liye.

Usne apna pura lifestyle badal diya. Ab wo kabhi bhi kisi bhi street mein nahi dikhta tha, sirf us road par jo marketplace ya council chamber tak jati thi — strictly public life mein active rehne laga.

**— *Plutarch*, The Life of Pericles, c. A.D. 46–120**

Kabhi-kabhi *poverty* bhi ek blessing ban jaati hai jab wo kisi talented insaan ko excellence ke liye push karti hai. Iska perfect example hai *Pietro Perugino*. Wo apni ability ke through ek respectable position paana chahta tha. Jab usne apna devastated hometown *Perugia* chhoda aur Florence aaya, to kayi mahine usne ghati mehnat aur garibi jheli. Uske paas sohne ke liye bed tak nahi tha — ek chest (sandook) mein sota tha. Wo raat ko din bana kar kaam karta tha, aur pure passion se apne past ko peeche chhod kar ek naya direction choose karta gaya — apni khud ki duniya create ki.

Agar aapke paas choice ho, to sabse best yeh hota hai ki aap khud ko aise situation mein rakhein jahan power ka vacuum ho — jahan aap khud chaos ko order mein badal sakein, bina kisi doosre bright star ke shadow mein jeeyein. Power tabhi kaam karti hai jab aap dusron se bade dikhte ho. Lekin agar aap ek great father ya powerful predecessor ke shadow mein kho jaate ho, to aap kabhi apni presence project nahi kar paate.

Aur jab power ko hereditary bana diya gaya, tab problem aur badh gayi. Bachche apne baap ke qualities se gir gaye. Wo unki virtues ko match karne ki koshish bhi nahi karte the. Unhe lagta tha ki ek prince ka kaam bas itna hi hai ki wo sabse zyada lazy ho, indulge kare, aur har possible luxury aur pleasure mein jeeye.

## OBSERVANCE OF THE LAW

*Alexander the Great aur uske father King Philip of Macedonia ka rishta ek intense rivalry ka tha.*

Alexander ko apne father ka cautious aur clever ruling style bilkul pasand nahi tha. Philip speeches mein overly dramatic hote the, zyada drink karte the, aur wrestling jaise time-waste activities mein interested the — ye sab Alexander ko irritating lagta tha. Uska

determination tha ki wo apne father se bilkul alag hoga: zyada bold aur fearless, kam baaton wala, aur apna time sirf glory laane waale kaam mein lagayega.

Usse yeh bhi bura lagta tha ki Philip ne Greece ka kaafi hissa pehle hi conquer kar liya tha. Alexander complain karta tha, “Mere father sab kuch conquer kar lenge, fir mere liye kuch extraordinary bachega hi nahi.” Jab baaki rich logon ke sons inherited wealth ke saath comfortable life choose karte the, Alexander bas ek hi cheez chahata tha — apne father ko surpass karna aur unka naam history se hata dena apni greatness ke through.

Ek baar ek horse-dealer Philip ke liye ek wild horse Bucephalus leke aaya. Horse itna savage tha ki kisi groom ne usse handle nahi kiya. Philip ne gusse mein us merchant ko useless keh diya. Tab Alexander, jo ye sab dekh raha tha, baar-baar kehne laga, “Itna accha horse wo log sirf isliye lose kar rahe hain kyunki unmein skill aur himmat nahi hai.” Philip ne finally challenge de diya — “Agar itna bol raha hai to tu hi try kar le.”
Alexander ne horse ko tame kiya, uspe ride kiya, aur wohi horse baad mein usse India tak le gaya. Court ke log claps kar rahe the, lekin Philip andar se jealous tha — usse ek beta nahi, ek rival dikh raha tha.

Unka rishta aur bhi tense ho gaya. Ek baar court ke saamne father-son mein argument hua. Philip ne talwar nikaali lekin zyada drink ki wajah se gir gaya. Alexander ne crowd ki taraf dekh ke bola:
“Dekho Macedonia ke logon, ye wo aadmi hai jo Europe se Asia jaane ki planning kar raha hai. Isse to ek table se dusre table tak jaana bhi mushkil hai bina gire.”

Jab Alexander 18 ka tha, kisi disgruntled courtier ne Philip ko maar diya. Greece ke har kone mein rebellion start ho gaya. Advisers ne bola ki Philip ke tarah cautious strategy follow karo. Lekin Alexander ne apna bold tareeka choose kiya: poore kingdom mein march kiya, rebellions crush kiye, aur brutal force se empire ko dobara unite kar diya.

Bahut baar young rebels jaise-jaise bade hote hain, wo gradually apne father jaise ban jaate hain. Lekin Alexander ka apne father ke liye gussa kabhi khatam nahi hua. Greece ko consolidate karne ke baad usne apna focus Persia pe shift kiya — wo prize jo Philip sirf sapna dekh paaye the.

Asia cross karne ke baad Alexander ek town Gordium gaya. Wahan ek ancient chariot tha jise cornel tree ke cords se baandha gaya tha — jise Gordian Knot kehte the. Legend tha ki jo bhi us knot ko untie karega, wo duniya pe rule karega. Alexander ne dekha ki knot untie karna impossible hai, to usne apni sword nikali aur ek slash mein knot kaat diya. Ye gesture clear karta tha: "**Main doosron jaise nahi hoon. Main apna alag path choose karta hoon.**"

Persians ko harake Alexander already immortal ban chuka tha. Lekin usne rukna accept nahi kiya. Jaise usne apne father ke kaam ko peeche chhoda, waise hi apne past victories ko bhi. Persia ke baad usne India tak conquer kiya. Uska empire duniya ke known limits se aage nikal gaya. Bas uske thake hue soldiers hi usse aur aage jaane se rok paaye.

### Interpretation

Alexander ek aisa rare example hai history mein — ek successful aur powerful father ka beta jo apne baap se bhi zyada naam aur shaan kama leta hai. Ye itna uncommon isliye hota hai kyunki jo father hota hai, usne usually sab kuch zero se start kiya hota hai. Uske paas kuch bhi nahi tha, isliye usme risk lene ki himmat thi. Uske paas kuch khona nahi tha, isliye usne bold aur clever decisions liye, aur isi wajah se wo successful hua.

Par jab aise aadmi ka beta hota hai, toh usually wo baap ka pressure feel karta hai. Father uspar apne experiences thopta hai, uske tareeke sikhata hai — lekin beta ek alag situation mein hota hai. Baap ne toh struggle karke success hasil ki thi, lekin beta toh comfortable aur protected environment mein bada hota hai.

Ek painter Pietro ke example se bhi ye samajh aata hai — usne apni poverty ko motivation banaya aur excellence hasil ki. Agar uske paas paisa hota, toh shayad wo itni mehnat nahi karta. Zarurat hi uska fuel thi.

Chess ka example bhi yahi batata hai — wo sirf ek game nahi hai, balki ek psychological war hai. Checkmate ka matlab literally hota hai "Raja mar gaya." Ye game ek unconscious desire reflect karta hai — father ko beat karne ki. Ek acceptable tareeke se baap ko hara dena, bina usse directly maarne ke — ye ek symbol hai power aur independence ka.

Real life mein bhi, father apne beta ke youth aur potential se jealous ho sakta hai. Wo chahta hai ki beta uske footsteps follow kare, lekin shayad dil se wo ye bhi chahta ho ki beta fail ho. Jaise Philip secretly chah raha tha ki Alexander Bucephalus se gir jaye.

Isliye agar beta apne baap ke shadow se nikalna chahta hai, toh usse ruthless hona padega. Jaise Alexander ne kiya — past ko kamzor dikhaya, apni khud ki legacy create ki, aur apne baap ko peeche chhod diya. Agar aap materially zero se start nahi kar sakte (inheritance chhodna bevakoofi hoti), toh kam se kam mentally ground zero se start karo. Apne dimaag se purane naam, achievements, ya family pride ka weight hatao, aur ek nayi direction set karo.

Alexander ko yeh instinctively samajh aa gaya tha ki birth se milne wale privileges power ke raste mein roadblocks ban jaate hain. Isliye past ke saath ruthless raho — chahe wo tumhare baap ka past ho, ya tumhara apna. Sirf kamzor log hi apne purane achievements pe aaram karte hain. Power ke game mein kabhi rukne ka time nahi hota.

## Keys to Power

Kai ancient kingdoms jaise ki Bengal aur Sumatra mein, jab king kuch saal tak rule kar leta tha, toh uske subjects usse maar dete the. Ye part ritual renewal ke liye hota tha, par ek reason ye bhi hota tha ki wo king zyada powerful na ban jaye—kyunki usually king permanent power structure banana chahta tha, jo dusre families aur apne hi sons ke liye threat ban jata. Tribe ko protect karne ke bajaye, wo uspar rule karna chahta. Isliye usse ya toh maar diya jata ya kisi complex ritual mein execute kiya jata. Jab king zinda nahi hota, tab uske fame ka danger bhi nahi hota—tab usse ek god ki tarah worship kiya ja sakta tha. Aur naye, young leaders ke liye field clear ho jata tha.

Ye mixed, hostile feeling towards father figure legends mein bhi dikhai deti hai—jahan heroes apne father ko jaante hi nahi. Moses, jo ek iconic powerful figure hai, use bulrushes mein chhoda gaya tha, aur usne kabhi apne parents ko nahi jaana—jab koi father competition mein nahi hota, tab ek person full potential tak pahuch sakta hai. Hercules ka bhi koi earthly father nahi tha—wo Zeus ka beta tha. Later, Alexander the Great ne ye story spread ki thi ki wo Jupiter Ammon ka beta hai, Philip ka nahi. Aise rituals aur legends consciously father figure ko hata dete hain, kyunki wo past ki power ko represent karta hai jo new world banane se rokta hai.

Past ka pressure young hero ko bind karta hai—usse wahi karna padta hai jo uske father ne kiya tha, even agar father dead ya powerless ho. Traditions aur purane rules follow karne padte hain—even agar aaj ki situation totally different ho. Past ka burden usse weak aur fearful bana deta hai—usse apni inherited power kho dene ka constant fear rehta hai.

Power build karne ke liye pehle past ka pura load hataana padta hai. Jab tak father figure properly eliminate nahi hota, tab tak naya order establish nahi ho sakta. Iske liye tumhare paas kai strategies ho sakti hain—ye king ke execution ka socially acceptable version hote hain.

Sabse simple strategy ye hai ki tum directly past ko insult karo—generations ke beech ka hamesha se existing conflict use karo. Youth vs. Old ka angle ignite karo. Mao Tse-tung ne aise hi kiya—jab unhone Confucius jaise old symbols ke khilaaf rebellion spark kiya. John F. Kennedy ne bhi Eisenhower aur 1950s ki dull, retired image ke contrast mein apne presidency ko redefine kiya—wo golf (jo privilege aur retirement ka symbol tha) nahi khelte the, balki football khelte the White House lawn par. Har aspect mein, unki presidency youth aur energy ka symbol thi.

Tumhe apne predecessor se distance create karni hogi—aur iske liye kuch visual ya symbolic step lena zaroori hai. Louis XIV ne ye step tab liya jab usne traditional French palace reject karke Versailles banwaya. Philip II ne bhi El Escorial naam ka apna power

center banwaya, jo us time ek remote jagah thi. Par Louis ne ye game aur bhi aage le gaya: usne traditional crown, scepter ya throne se apne aap ko completely alag kiya. Usne ek new kind of authority create ki with new rituals and symbols, aur purane traditions ko outdated bana diya.

Lesson clear hai: Apne predecessor ke footsteps follow mat karo. Agar kiya, toh tum kabhi unse aage nahi nikal paoge. Tumhe physically aur symbolically apni identity alag banani padegi.

Roman emperor Augustus, jo Julius Caesar ka successor tha, is baat ko achhe se samajhta tha. Caesar ek great general tha — flashy, showy, jiska drama Rome ke logon ko entertain karta tha, aur jise Cleopatra jaise international charm ne bhi attract kiya tha. Wo ek larger-than-life personality tha. Augustus ne, apni khud ki theatrical personality hone ke bawajood, Caesar se compete karne ki koshish nahi ki — balki khud ko alag bana kar power hasil ki. Usne Roman simplicity aur austerity ko apna base banaya — dono style aur substance mein. Jahan Caesar ka presence bold aur dominating tha, wahin Augustus ne ek quiet aur dignified image dikhayi.

Problem yeh hoti hai jab tumhare predecessor ka influence bahut zyada hota hai — uska past tumhare aage ke rasto ko symbols se bhar deta hai. Tumhare paas apna naam banane ke liye jagah hi nahi bacha hota. Aise situation mein tumhe un khaali jagahon ko dhoondhna padta hai, jahan tum first aur principal figure ban sakte ho.

Jaise 19th-century chess champion Paul Morphy — uski chess journey tab start hui jab uske father ka achanak death ho gaya. Ye loss uske liye shock tha, par usne us pain ko brilliance mein convert kiya. Kuch psychologists ka maanna hai ki Morphy ki success ke baad jo collapse aaya, wo isliye bhi ho sakta hai kyunki wo "those wrecked by success" type ke person the — jaisa Freud ne describe kiya hai. Jab success sirf imagination mein hoti hai, toh insaan handle kar leta hai. Par jab reality mein wo success milti hai, toh usse guilt, fear aur pressure feel hone lagta hai, jo collapse ka reason ban sakta hai. Sapne mein father ko hata dena ek baat hai, par reality mein usse replace karna ek intense guilt ka cause ban jata hai.

Culture mein aise bahut se areas hote hain jo khaali pade hote hain — tum unme entry le sakte ho aur wahan pehla aur sabse prominent naam ban sakte ho.

Jaise Athens ke Pericles — jab unhone apna political career start karna tha, tab unhone dekha ki Athenian politics mein kya missing hai. Sabhi great politicians aristocracy ke sath jud chuke the, even Pericles ka background bhi aristocratic tha. Par usne apna support democracy ko diya. Ye uske personal belief ki wajah se nahi tha, par ye decision uski career ko brilliant direction de gaya. Usne apna alag identity banaya — ek man of the people. Usne

crowded arena mein compete karne ke bajaye ek nayi jagah create ki jahan uske upar kisi purane leader ki shadow nahi thi.

Painter Diego de Velazquez ne bhi kuch aisa hi kiya — usne samjha ki Renaissance ke great painters ke refinement aur technique se compete karna mushkil hoga. Isliye usne ek naya, coarse aur rough style choose kiya — jo tab ke standards ke hisaab se bahut different tha. Par isi naye style mein wo excel hua. Spanish court ke kuch log bhi past se break lena chahte the, aur unhe Velazquez ka freshness pasand aaya. Bahut log tradition todne se darte hain, lekin secretly wo un logon ki respect karte hain jo purane formats tod kar culture ko naye energy se bhar dete hain. Isi liye naye aur khaali areas mein entry lena ek powerful strategy hoti hai.

Lekin ek stupidity bar-bar history mein repeat hoti hai — log sochte hain ki agar kisi ne A, B, C steps follow karke success payi, toh hum bhi wahi kar ke successful ho sakte hain. Ye cookie-cutter approach un logon ko attract karti hai jo creative nahi hote — kyunki ye easy hoti hai, aur unki laziness aur dar ko suit karti hai. Lekin reality yeh hai ki circumstances kabhi same repeat nahi hote.

Jab General Douglas MacArthur ne World War II ke dauraan Philippines mein American forces ka command liya, ek assistant ne unhe ek book di jisme pehle ke commanders ke established precedents the—jo strategies unke liye kaam ki thi. MacArthur ne poocha, “Is book ke kitne copies hain?” Assistant bola, “Six.” MacArthur ne turant kaha, “Toh in saare six copies ko ikattha karo aur jala do—ek bhi nahi bache. Main kisi precedent se bandha nahi rahunga. Jab bhi koi problem aayegi, main turant decision loonga.” Tum bhi past ke liye ye ruthless strategy apnao: saari books jala do aur apne aap ko train karo ki har situation pe real-time react karo.

Ho sakta hai tum soch rahe ho ki tumne apne predecessor ya father figure se apna aap alag kar liya hai, lekin jaise-jaise age badhegi, hamesha alert rehna hoga ki kahin tum wahi father na ban jao jiske against tumne kabhi rebel kiya tha. Mao Tse-tung ne jawani mein apne father ko dislike kiya aur unke against struggle karke apni identity aur naye values create kiye. Lekin jaise-jaise wo bade hue, unke father ke tareeke vaapas unki life mein aa gaye. Mao ke father manual work ko intellect se zyada value dete the—Mao ne is baat ko pehle ridicule kiya tha, par age ke saath unhone bhi wahi mindset adopt kar liya, aur ek puri generation ke Chinese intellectuals ko manual labor mein daal diya—ye unki regime ke liye disastrous sabit hua.

Yaad rakho: Tum apne khud ke father ho. Apne aap ko create karne mein years laga diye, to apne guard ko kabhi neeche mat hone do. Past ka bhoot—father, habit, ya history—wapas na aa jaaye.

Aur jaise Louis XV ki story mein tha, plenitude aur prosperity humein lazy aur inactive bana deti hai. Jab power secure hoti hai, humein act karne ki zarurat mehsoos nahi hoti. Ye danger un logon ke liye aur bhi zyada hai jo early age mein hi success achieve kar lete hain. Playwright Tennessee Williams ko The Glass Menagerie ki success ne zero se fame tak pahuncha diya. Baad mein unhone likha, "Jo life maine is success se pehle jee thi—woh ek struggle thi, lekin woh achhi thi kyunki human body usi ke liye bani hai. Jab struggle chali gayi, tab mujhe pata chala kitni energy usmein lagi thi. Jab security mili, maine baith kar aaspaas dekha... aur suddenly main depressed ho gaya." Unhe nervous breakdown hua—jo shayad unke liye zaruri tha. Jab wo psychological edge pe pahunche, tab unhone dobara wohi purani energy se likhna start kiya aur "A Streetcar Named Desire" produce kiya.

Fyodor Dostoyevsky bhi jab successful novel likhte the, unhe lagta tha ki financial security ne creation ki need khatam kar di hai. Wo apni puri savings le jaate the casino, aur tab tak nahi nikalte the jab tak ek paisa bhi na bach jaaye. Jab wo poverty mein wapas aa jaate, tab likhne lagte.

Tumhe itne extremes pe jaane ki zarurat nahi hai, lekin psychologically tumhe hamesha square one pe lautne ke liye ready rehna chahiye—taaki tum prosperity ke saath lazy na ho jao. Pablo Picasso ne apni success ko handle kiya, lekin sirf is tareeke se ki wo apni painting style ko constantly change karte rahe—even if it meant breaking away from what made him famous. Hamare early triumphs aksar humein apne hi ek caricature bana dete hain. Powerful log in traps ko pehchaan lete hain; jaise Alexander the Great, wo hamesha khud ko dobara create karte hain. Father ko kabhi wapas aane nahi dena—har step pe usse slay karna hota hai.

Image: The Father. Wo apne bachchon pe ek giant shadow chhoda jaata hai, unhe past se bandhe rakhta hai, unki youthful energy ko crush karta hai, aur unhe wahi boring path follow karne pe majboor karta hai jo usne kiya tha. Uske paas kai tricks hoti hain. Har crossroads pe tumhe apne andar ke father ko slay karna hoga aur uski shadow se bahar nikalna hoga.

Authority: Kisi great man ke shoes mein mat ghuso—tumhe unse double achieve karna padega unhe surpass karne ke liye. Jo log kisi ke peeche follow karte hain, wo hamesha imitators samjhe jaate hain. Chahe jitna bhi hard work karlo, tum us burden ko kabhi hata nahi sakte. Naya path dhoondhna ek rare skill hai, ek modern route to greatness. Aise kai raaste hain jo tumhe singularity tak le jaa sakte hain—chahe wo mushkil ho, lekin wo shortcut bhi ho sakte hain success ke liye.
—Baltasar Gracian (1601–1658)

## Reversal

Ek great predecessor ke shadow ka use fayde ke liye bhi kiya ja sakta hai — lekin sirf tab jab aap usse ek trick, ek temporary tactic ki tarah use karein, jise power milne ke baad discard kar diya jaye. Napoleon III ne apne grand-uncle Napoleon Bonaparte ke naam aur legacy ka use karke France ka president, phir emperor banne ka raasta banaya. Lekin jaise hi woh throne par aaya, usne khud ko past se alag dikhana start kiya — taaki log ye expect na karein ki woh Bonaparte ke level tak jaayega.

Past mein aksar aise elements hote hain jo valuable hote hain, aur sirf apne aap ko alag dikhane ke chakkar mein unhe reject karna foolish ho sakta hai. Alexander the Great bhi apne father ke army-organizing skills se influenced tha. Sirf opposite ka show karna immature ya out-of-control lag sakta hai — unless aapke actions ka apna logical base ho.

Joseph II, jo Austrian empress Maria Theresa ka beta tha, deliberately apni maa ke bilkul opposite behave karta tha — normal log jaise kapde pehenta, palace ke bajaye inns mein rukta, aur apne aap ko "people’s emperor" ke roop mein dikhata. Maria Theresa royal aur aristocratic thi, lekin log usse bahut pasand karte the, kyunki usne wisdom hard experiences se gain kiya tha. Agar aap intelligent ho aur aapki instinct strong hai, toh rebel banna risky nahi hai. Lekin agar aap average ho, jaise Joseph II apni maa ke comparison mein tha, toh aapko apne predecessor ke experience se seekhna better hoga — kyunki wo ek real base par based hota hai.

Aur ek important baat: young generation pe bhi nazar rakho, jo kal ke aapke rivals ban sakte hain. Jaise aapne apne father se alag hone ke liye struggle kiya, waise hi nayi generation bhi aapke against wahi move karegi — aapki purani achievements ko reject karke khud ko alag dikhayegi. Jaise aapne past se ladkar rise kiya, waise hi nayi generation bhi rise karegi — unhe wo mauka na do.

Baroque artist aur architect Pietro Bernini is tactic ka master tha. Jab ek young stonemason, Francesco Borromini, ne apne architectural sketches dikhaye, Bernini ne turant usse assistant bana liya. Borromini khush ho gaya, lekin Bernini ka real motive tha usse apne influence mein rakhna, uske confidence ko psychologically control karna — taaki usme ek inferiority complex develop ho jaye. Borromini brilliant tha, lekin aaj bhi Bernini zyada famous hai. Yehi trick Bernini baar-baar use karta tha. Usne sculptor Alessandro Algardi ko sirf assistant ka kaam hi milne diya — taaki woh kabhi uske barabar na aa sake. Aur koi bhi assistant jo Bernini ke khilaaf jaake independent banna chahta tha, uski career destroy kar di jaati thi.

# LAW 42

# STRIKE THE SHEPHERD AND THE SHEEP WILL SCATTER

## Judgment

Kayi baar problems ek hi strong insaan se start hoti hain—jo hamesha stir karta ho, arrogant ho, ya dusron ke beech poison failata ho. Agar aap ne aise logon ko space diya, toh baaki log bhi unke influence mein aa jaate hain. Unse baat karne ki ya samjhaane ki koshish mat karo—they can't be changed. Unka influence khatam karo, ya toh unhe isolate karo ya hata do. Jab root of the problem ko strike karoge, toh baaki sab log automatically quiet ho jaayenge.

## Observance of the Law I

6th century B.C. ke end mein, Athens ne apne purane petty tyrants ko hata diya aur ek democracy banayi jo 100+ years tak chali—jo unki biggest strength aur pride thi. Lekin jaise-jaise democracy grow hui, ek naya issue saamne aaya: aise log jo sirf apne baare mein soch rahe the, city ke unity ya growth ke liye nahi. Aise log agar chhode jaayein, toh vo divide karenge, confusion failayenge aur democracy ko collapse tak le jaa sakte hain.

Athens ab violent punishments ke level pe nahi thi. Isliye unhone ek naya civil way nikala: har saal log ek earthenware piece pe kisi insaan ka naam likhte jise vo city se 10 saal ke liye bahar bhejna chahte. Agar kisi naam pe 6000 votes mil gaye, toh us person ko turant exile kar diya jaata. Agar kisi ko 6000 vote nahi milte, toh jiske naam pe sabse zyada votes hote uska "ostracism" ho jaata. Ye pura process ek celebration ban gaya—un logon ko nikaalna jo hamesha chaos create karte the, ek satisfying ritual ban gaya.

490 B.C. mein Aristides, ek top Athenian general, ne Marathon war mein Persians ko haraya. Uski fairness ki wajah se log usse “The Just” kehne lage. Lekin thode time baad log usse irritate hone lage. Unhe laga uski righteousness ek superiority complex chhupa rahi hai. Uski presence har jagah ho gayi thi, aur log usse thak chuke the. 482 B.C. mein, despite uske military contributions, uska naam ostraka pe likha gaya aur use exile kar diya gaya.

Uske baad Themistocles top leader ban gaya. Lekin uske achievements uske sir pe chadh gaye. Vo bar-bar logon ko yaad dilata ki usne kya-kya achieve kiya hai—battles, temples, security. Logon ko laga vo keh raha hai ki bina uske city destroy ho jaayegi. Toh 472 B.C. mein, uska naam bhi ostraka pe aaya aur vo bhi hata diya gaya.

Pericles, jo sabse great political figure tha 5th-century Athens mein, bhi kabhi-kabhi ostracism ke threat mein aaya. Lekin usne people se close connection banaye rakhe aur usne exile se bach liya. Shayad bachpan mein uske tutor Damon se usne ye lesson seekh liya tha.

[Atahualpa's Fall – Power Vacuum]

Incan emperor Atahualpa ke aaspaas fight intense hoti gayi. Jab unke loyal nobles maar diye gaye, toh unka royal litter gir gaya. Agar Pizarro aur kuch Spanish soldiers ne unhe pakda nahi hota, toh vo zameen pe gir jaate. Uska royal borla (headband) turant ek soldier ne nikaal liya aur Atahualpa ko guard ke saath ek building mein le jaaya gaya. Ab koi resistance baaki nahi tha. Ye news tezi se har jagah fail gayi. Jis unity ne Peruvians ko jode rakha tha, vo toot gaya. Har insaan apni safety mein lag gaya. Even Incan soldiers nearby bhaag gaye, aur Spanish conquerors ne full power ke saath unhe chase kiya—kisi pe mercy nahi dikhayi.

Raat ne aakhir mein un bhagti hui faujon ko thoda relief diya, jab andhera chhaya aur Spanish troops ne ek baar phir trumpet ki sound pe rally kiya. Atahualpa ek divine figure mana jaata tha. Vo sirf political head nahi, balki ek symbolic center tha jisse pura empire judta tha. Uski execution ke baad pura system collapse kar gaya. Ab na toh throne ka clear successor tha, aur log samajh gaye ki ab unka ancient divine rule khatam ho chuka hai—aur ab ek powerful outsider ne unka scepter le liya hai. Dynasty of the Children of the Sun ab history ban chuki thi.

THE CONQUEST OF PERU, William H. Prescott, 1847

Pericles apne zamane ke sabse intelligent, musically talented aur rhetorically skilled Athenian the. Unhone ruling ki arts apne favourite tutor Damon se seekhi thi. Lekin Damon bhi logon ke saamne superior attitude aur commoners ke liye insulting behavior ke wajah se ostracize kiye gaye.

Century ke end tak ek aadmi tha, jiska naam tha Hyperbolus. Us zamane ke writers ne use city ka sabse worthless citizen kaha. Use kisika opinion matter nahi karta tha, aur jise pasand nahi aata tha, uski openly burai karta. Kuch log usse entertained hote the, par zyada tar log irritate hote the.

417 B.C. mein Hyperbolus ne plan banaya ki wo uss time ke do leading politicians — Alcibiades aur Nicias — ke against public opinion ko bhadkaega. Uska plan tha ki in dono mein se koi ek ostracize ho jaye, aur uski jagah Hyperbolus upar aa jaye. Plan kaafi successful lag raha tha — log Alcibiades ke flamboyant lifestyle se irritate the, aur Nicias ke rich aur aloof nature se cautious. Dono mein se kisi ek ka nikalna pakka lag raha tha.

Lekin Alcibiades aur Nicias, jo otherwise enemies the, ek dusre ke against nahi gaye. Instead, dono ne milkar Hyperbolus ke against campaign chalu kiya. Unhone kaha ki is irritating insaan se chutkara paane ka sirf ek tareeka hai — banishment.

Pehle jise ostracize kiya gaya tha, wo strong aur powerful leaders the. Lekin Hyperbolus ek low-level buffoon tha, aur jab uska ostracism hua, to logon ko laga ki poori practice hi degrade ho gayi hai. Iske baad Athenians ne ye practice hi khatam kar di — ek aisi practice jo kareeb 100 saal tak unke society mein peace banaye rakhne mein helpful rahi thi.

## Interpretation

Purane zamane ke Athenians mein ek strong social instinct hoti thi jo aaj ke time mein rare hai. Wo log asocial behavior ke dangers ko pehchante the — jaise ki fake morality jo dusron par apna standard thopne ki koshish kare, ya fir over-ambition jo group ke interest ke khilaaf ho, ya apne aap ko superior dikhane ki aadat, ya quietly plotting against the group, ya bas annoying hona.

Aise behavior se city divide hoti, factions bante, aur democracy ki spirit khatam hoti. Lekin Athenians na to aise logon ko reform karne ki koshish karte the, na hi unhe violently punish karte the. Unka solution simple aur effective tha — inhe hata do.

Kisi bhi group mein agar problem ho rahi hai, to uska source mostly ek hi insaan hota hai — wo jo hamesha dissatisfied rahta hai aur apne negativity se dusron ko bhi effect karta hai. Jab tak aap kuch samjhein, tab tak poori group atmosphere kharab ho chuki hoti hai.

Isliye sabse pehle identify karo aise logon ko — unka presence overbearing hota hai, ya hamesha complain karte hain. Inhe appease karne ya reform karne ki koshish mat karo, wo aur zyada toxic ho jaayenge. Direct ya indirect attack bhi mat karo — wo andar hi andar sab kuch khatam kar denge.

Bas unhe group se alag karo, jaise Athenians karte the. Unhe chance mat do ki wo group mein anxiety ya conflict spread kar sakein. Ek insaan ko hata kar baaki sab ki peace banaye rakhna better hota hai.

**"Jab ped girta hai, to bandar bhag jaate hain."**
— Chinese Saying

## OBSERVANCE OF THE LAW II

1296 mein Catholic Church ke cardinals Rome mein naye pope ko select karne ke liye mile. Unhone Cardinal Gaetani ko chuna, kyunki woh bahut hi clever aur strategic thinker the — aise leader se Vatican ek powerful force ban sakta tha. Pope banne ke baad, unhone apna naam Boniface VIII rakha aur jaldi hi prove kar diya ki cardinals ka decision sahi tha. Har move woh pehle se plan karte, aur apna purpose achieve karne ke liye kisi bhi limit tak jaane ko tayyar rehte.

Power mein aate hi unhone apne rivals ko crush kar diya aur Papal States ko unify kar diya. Ab Europe ke powerful kings unse darne lage the, aur negotiation ke liye delegates bhejne lage. German King Albrecht ne even kuch territory bhi unko de di. Sab kuch unke plan ke according ho raha tha.

Bas ek jagah unka control nahi ho pa raha tha — Tuscany. Yeh Italy ka richest region tha, aur agar woh Florence — Tuscany ka sabse powerful city — jeet jaate, to pura region unka ho jaata. Lekin Florence ek independent aur proud republic thi, jise harana aasan nahi tha.

Us time Florence do rival groups mein divided thi: Blacks aur Whites. Whites woh merchant families thi jo recently power aur wealth mein upar aayi thi, aur Blacks purani rich families thi. Whites ki popularity logon mein zyada thi, isliye unka control city mein bana hua tha — jo Blacks ko chubh raha tha.

Yahi Boniface ka opportunity tha. Unhone Blacks ko support karne ka plan banaya taaki woh city ka control le lein, aur Florence indirectly unka ho jaaye. Tab unka focus gaya ek person par — Dante Alighieri par. Dante ek famous writer, poet aur passionate White supporter the. Unka belief strong tha republic mein, aur woh apne fellow citizens ko often unki weakness ke liye criticize karte the.

1300 mein, jab Boniface ne Tuscany par control ka plan start kiya, tab Dante ko city ke top elected position — prior — mein chuna gaya. Woh 6 months tak power mein rahe, aur is duration mein unhone Blacks ke against aur pope ke disruptive plans ke against strongly stand liya.

1301 mein Boniface ne ek aur move kiya: unhone France ke king ke brother, Charles de Valois ko bulaaya Tuscany mein "order" establish karne ke liye. Jab Charles ne north Italy march karna start kiya aur Florence mein fear spread ho gaya, tab Dante ek natural leader ban kar saamne aaye.

THE WOLVES AND THE SHEEP – Aesop

Ek baar wolves ne sheep ke paas ek embassy bheja aur bola, "Chalo hum aapas mein peace banaate hain. Hamesha ka yeh deadly conflict kyu?" Unhone bola, "Yeh sab dogs ki wajah se hai — woh hum pe baar baar bhonkte rehte hain, provoke karte hain. Agar tum unhe hata do, to koi obstacle nahi bachega hamare eternal friendship ke beech."

Sheep ne unki baat maan li, dogs ko hata diya. Lekin jaise hi unse unke protectors chhin gaye, wolves ne unhe asaani se apna shikaar bana liya.

## Themistocles ka Example

Themistocles ke fellow citizens ek point par itne jealous ho gaye ki unhone unke against aayi har slander pe vishwas kar liya. Themistocles ko baar-baar apni achievements yaad dilani padti thi logon ko, jab tak log usse thak nahi gaye.

Ek baar unhone crowd se bola: "Tum baar-baar ek hi bande se benefit milke thak kyun gaye ho?"

Unhone logon ko tab aur offend kiya jab unhone Artemis ka ek temple banwaya, jiska naam unhone rakha "Artemis Aristoboule" — jiska matlab tha "Artemis, wisest in counsel". Yeh indirectly ye hint tha ki unhone sabse achha counsel diya Athenians aur Greeks ko.

Temple ka location bhi unhone apne ghar ke paas hi rakha.

Akhir mein, logon ne unko bhi ostracize kar diya. Athenian citizens aise kisi bhi person ki power se uncomfortable ho jaate the jo unke democratic ideals se "bahut zyada upar" dikhai deta.

## The Life of Themistocles (Plutarch, c. A.D. 46–120)

Pope ke pressure ke samne, log bahut zyada emotional ho gaye the. Dante ne logon ko strongly oppose karne aur unhe arm karne ki puri koshish ki, taaki wo Pope aur uske puppet Charles de Valois ke khilaf resistance khada kar sake. Boniface ko kisi bhi tareeke se Dante ko side line karna tha. Ek taraf wo Florence ko military threat de raha tha, aur doosri taraf wo olive branch dikha raha tha – shanti ke liye negotiation ka signal de kar Dante ko trap karna chahta tha.

Florentines ne decide kiya ki ek delegation Rome bhejna chahiye peace negotiate karne ke liye. As expected, delegation ko lead karne ke liye Dante ko choose kiya gaya. Kuch logon ne

warn bhi kiya ki Pope ek trap set kar raha hai, lekin Dante fir bhi Rome gaya. Uska belief tha ki uski reason aur eloquence Pope ko convince kar degi aur Florence ko bacha legi.

Rome pahunchte hi jab delegation ne Pope se mulaqat ki, to Pope ne unhe emotionally crush kar diya. "Mere samne jhuko!" usne chillaya. "Mujhe submit karo! Main bas tumhari shanti chahta hoon." Pope ki powerful presence ne sabko impact kiya. Usne delegation se kaha ki wo Florence laut jaye, lekin ek representative ko wahin chhod de – aur usne politely Dante ko indicate kiya ki wo wahi rukhe. Baat polite thi, lekin actually wo ek order tha.

Dante Rome me ruk gaya. Jab tak Dante Pope ke saath talks me busy tha, Florence me sab bikhar gaya. Whites divide ho gaye – kuch negotiation chahte the, kuch side change karne lage. Charles de Valois ne Pope ke paise ka use karke bribery aur confusion failaya. Result: Blacks ne Whites ko kuch hi weeks me crush kar diya, aur brutal revenge liya.

Jab Blacks power me aa gaye, to Pope ne Dante ko Rome se nikal diya. Florence ne Dante ko bulaya ki wo trial face kare. Dante ne refuse kiya, to uske against death sentence de diya gaya – agar wo Florence aaya to zinda jala diya jayega. Dante exile me chala gaya – Italy me bhatakta raha, apne hi city ke liye disgraced, jise wo dil se chahte the. Wo kabhi Florence laut nahi paya – even after death.

## Interpretation

Boniface ne samjha ki agar Dante ko kisi tarah se Florence se hata diya jaye, to pura city collapse kar jayega. Usne classic power tactic use kiya – ek haath se threat diya, doosre se shanti ka offer. Dante trap me aa gaya. Ek baar jab Dante Rome me phas gaya, Pope ne use wahi roka jab tak wo apna kaam complete nahi kar leta.

Boniface ek basic power principle ko samajhta tha – ek single determined person poore system ko disrupt kar sakta hai. Usne us disruptive force ko isolate kar diya. Jab city ka backbone alag ho gaya, to baaki log bina leadership ke bikhar gaye.

Lesson: Kabhi bhi apna energy har direction me waste mat karo jab enemy multi-headed lage. Identify karo wo ek important head – jisme willpower, intelligence ya sabse important, *charisma* ho. Us person ko kisi bhi cost pe isolate karo. Jab wo chala jayega, uski power ka effect bhi khatam ho jayega.

Isolation physical ho sakti hai (banishment ya distance), political ho sakti hai (support base ko weaken karna), ya psychological (uske against rumours ya blame faila kar use group se alag karna).

Cancer ek hi cell se shuru hota hai – use usi waqt hata do jab tak wo pure system me faila nahi hai.

## Keys to Power

Pehle ke time mein, ek pura nation sirf ek king aur uske kuch ministers ke control mein hota tha. Sirf elite logon ke paas hi power hoti thi. Lekin time ke saath power dheere-dheere zyada logon tak pahunch gayi, aur logon ko lagne laga ki ab koi ek power center exist nahi karta—ki power ab sab mein equally spread ho gayi hai. Lekin asal mein, power ka form change hua hai, uska nature nahi.

Aaj chahe bade tyrants kam ho gaye hain, jo millions pe rule karte the, lekin ab bhi har jagah chhote petty tyrants hote hain—jo apne chhote-chhote circles mein indirectly power games, charisma aur manipulation ke through rule karte hain. Har group mein, actual power sirf ek ya do logon ke paas hoti hai. Kyunki ye human nature kabhi change nahi hoti—log hamesha ek strong personality ke around gather hote hain, jaise planets ek sun ke around ghoomte hain.

Agar aap ye soch kar kaam karte ho ki aise power centers exist nahi karte, toh aap hamesha galtiyan karoge, time waste karoge, aur kabhi target nahi hit kar paoge. Powerful log kabhi apna time waste nahi karte. Bahar se woh dikhate hain ki sab milke decisions le rahe hain, lekin andar se woh clearly dekh rahe hote hain ki actual mein group mein power kis ke paas hai—and woh usi pe focus karte hain.

Jab problem hoti hai, woh surface level logon pe react nahi karte—they find out ki actual mein us chaos ka root cause kaun hai. Ek strong insaan jisne sabko influence kiya hota hai. Usse isolate karke game shant ho jata hai.

Dr. Milton H. Erickson, jo ek famous family therapist the, unhone notice kiya ki agar ek family dysfunctional thi, toh usmein hamesha koi ek troublemaker hota tha. Apne sessions mein woh symbolically us person ko baaki sabse alag bitha dete the—even agar sirf thoda sa physical distance ho. Dheere-dheere baaki family members bhi samajhne lagte the ki real problem kahan se aa rahi hai.

Jab aap identify kar lete ho ki kaun stirrer hai, aur us point ko baaki logon ke saamne rakh dete ho, toh aap bahut kuch achieve kar sakte ho. Group dynamic ko kaun control kar raha hai—ye samajhna bahut zaroori hai. Stirrer hamesha group mein chhup ke kaam karta hai—uske actions ko expose kar do, aur uski power khatam ho jaati hai.

Power games mein ek key strategy hoti hai: enemy ki power ko isolate karna. Jaise chess mein king ko corner karna hota hai. Chinese game Go mein aap enemy ke pieces ko small pockets mein alag karte ho jisse woh move na kar sakein. Kai baar apne enemies ko isolate

karna unhe destroy karne se behtar hota hai—kyunki aap less brutal dikhte ho, lekin result wahi rehta hai: *In the game of power, isolation = death.*

Sabse effective isolation hoti hai jab aap kisi person ko uske power base se alag kar do. Jab Mao Tse-tung ko kisi ruling elite ke insaan ko hataana hota tha, toh woh directly usse confront nahi karta tha. Woh silently uske allies ko divide karta, unhe usse door karta, uska support shrink karta—aur kuch time baad woh insaan khud hi vanish ho jaata.

Presence aur appearance kaafi important hote hain power game mein. Seduction ke early stages mein aapko constantly present rehna padta hai—ya at least aisi feeling create karni padti hai. Agar aap often out of sight ho jaate ho, toh aapka charm fade hone lagta hai.

Queen Elizabeth ke prime minister, Robert Cecil ke do main rivals the: Earl of Essex (queen ka favorite) aur Sir Walter Raleigh (former favorite). Cecil ne strategy se un dono ko Spain bhej diya—aur jab tak woh court se door the, usne queen ke around apna control bana liya, aur un dono ki importance kam kar di. Ismein do lessons hain:

1. Jab court mein turmoil ho, toh aapka absent rehna risky hota hai.
2. Dusre side se, aapke rivals ko court se door bhejna ek strong move hota hai.

Isolation ka use seduction mein bhi hota hai. Jab aap kisi ko seduce karna chahte ho, toh usse unke usual social setup se alag karna useful hota hai. Jab woh isolated hote hain, toh vulnerable ho jaate hain, aur aapka presence aur powerful lagta hai. Con artists bhi aisa hi karte hain—they logon ko unke normal environments se alag karte hain jahan unki guard down hoti hai, aur woh easily deceive ho jaate hain.

So, isolation ek powerful strategy hai—chahe woh kisi ko seduce karna ho, ya destroy.

Kabhi-kabhi aapko aise powerful log milenge jo khud ko group se alag kar chuke hote hain. Shayad unhe lagta hai ki woh sabse superior hain, ya phir unmein aam logon se connect karne ki ability khatam ho gayi hoti hai. Aise log vulnerable hote hain. Chahe woh kitne bhi powerful kyun na ho, aise logon ko aap apne benefit ke liye use kar sakte ho.

Russian court mein monk Rasputin ne Czar Nicholas aur Czarina Alexandra ke upar apna control unke isolation ka fayda utha kar banaya. Alexandra, ek foreigner hone ki wajah se, Russian public se emotionally disconnected thi. Rasputin ne apne peasant background ka use kiya aur uski good books mein aa gaya—kyunki Alexandra desperately chah rahi thi ki woh apne logon se connect kar sake. Court ke inner circle mein ghuste hi Rasputin ne apne aap ko indispensable bana liya aur immense power gain kar li. Usne sidha center pe hit

kiya—czarina par—kyunki woh apne husband ko dominate karti thi. Rasputin ko usse alag karne ki zarurat hi nahi padi, kyunki woh already isolated thi.

Ye Rasputin strategy aapko bhi power de sakti hai: Aise log dhoondo jo top position par hain, lekin board par akelay khade hain—ye log easily influence ho jaate hain. Jaise ek pakka hua apple seedha aapki god mein girta hai—aise hi ye log seduce karne mein easy hote hain, aur aapko direct power ke beech le jaa sakte hain.

Last point ye hai ki shepherd pe attack karne ka reason ye hai ki jab leader girta hai, toh uske peeche jo log hain woh irrational level tak demoralize ho jaate hain. Jab Hernando Cortes aur Francisco Pizarro ne apni chhoti armies ke saath Aztec aur Incan empires pe attack kiya, toh unhone multiple fronts pe fight nahi kiya. Unhone direct unke kings—Moctezuma aur Atahualpa—ko capture kiya. Pure empires collapse ho gaye, sirf kings ko girane se. Jab leader chala jata hai, toh center of gravity khatam ho jata hai—aur sab kuch bikhar jata hai. Toh hamesha leaders pe aim karo, unhe girao, aur uske baad aane wale confusion mein naye mauke dhoondo.

Image:
Ek mota-taza bhedon ka jhund. Apna waqt waste mat karo sirf ek-do bhed churaane mein, ya un dangerous dogs se ladne mein jo unhe protect karte hain. Sidha shepherd ko target karo. Agar usse door le jaoge, toh dogs bhi uske peeche chale jaayenge. Agar usse maar giraya, toh pura jhund toot jaayega—aur tum ek ek karke sabko le sakte ho.

Authority:
Agar tum bow use karte ho, toh sabse strong string lagao. Agar arrow use karte ho, toh sabse lamba chuno. Agar rider ko maarna ho, toh pehle uske horse ko maaro. Agar dacoiton ka gang pakadna ho, toh pehle unka leader pakdo. Jaise kisi desh ki boundary hoti hai, waise hi marne maarne ki bhi limit honi chahiye. Agar enemy ko sirf ek headshot se roka ja sakta hai, toh unnecessary khoon bahana kyun?
*— Tu Fu, Chinese poet, Tang dynasty*

## Reversal

Machiavelli kehta hai, "Agar kisi aadmi ko nuksaan pahunchana ho, toh is tareeke se karo ki usse kabhi badla lene ka mauka hi na mile." Agar aap apne enemy ko isolate karte ho, toh pehle yeh confirm kar lo ki uske paas retaliation ka koi zariya nahi ho. Is Law ko apply karte waqt, sirf tab karo jab aap strong position mein ho—taaki aapko uski badle ki bhavna se koi danger na ho.

Example: Abraham Lincoln ke baad US President bane Andrew Johnson ko General Ulysses S. Grant ek troublemaker lagta tha. Johnson ne usse isolate kar diya, socha use power se hata dega. Lekin Grant ne is insult ka jawab diya—Republican Party mein apna support base khada kiya aur next President ban gaya. Johnson ki mistake yeh thi ki usne Grant ko door karke ek dangerous rival create kar diya. Ye strategy zyada better hoti agar Grant ko apne paas rakhta—jahan uspe nazar rakh sakta, aur dheere-dheere uska support base weak karta. Jab final blow deta, toh Grant quietly collapse ho jata—bina samjhe ki uske saath kya ho gaya.

Isliye hamesha yaad rakho: Kuch logon ko door karne se behtar hota hai unhe paas rakhna—control ke andar.

# LAW 43

# WORK ON THE HEARTS AND MINDS OF OTHERS

## Judgment

Coercion hamesha ek aisa reaction create karta hai jo aakhir mein aapke against jaata hai. Dusron ko apni direction mein move karne ke liye force mat karo—unhe naturally is taraf attract karo. Jo insaan aapke charm se attract hota hai, woh aapka loyal pawn ban jata hai.

Dusron ko seduce karne ka best way hai unki personal psychology aur unki weaknesses par kaam karna. Jo resist kar rahe hain, unke emotions ko touch karo—unke fears aur unki priorities ka use karo. Agar aap logon ke hearts and minds ignore karoge, toh dheere-dheere woh aapse nafrat karne lagenge.

Cyrus ne jab yeh socha ki wo Persians ko kaise revolt ke liye persuade kare, toh usne ek simple but powerful plan banaya. Usne ek parchment par likha ki Astyages ne usse Persian army ka commander appoint kiya hai. Fir usne Persians ki assembly bulayi, scroll unke saamne khola aur loudly woh announcement padhi. Fir bola, "Ab main tum sabko ek order de raha hoon: har aadmi kal apne saath ek billhook lekar parade mein aaye."

Sabne order follow kiya. Agli command thi ki unhe ek rough zameen clear karni hai—jisme thornbushes bhare huye the, around 18–20 furlong square area. Ye bhi pura ho gaya. Uske baad Cyrus ne bola, sab log kal ek baar naha kar wapas aayein. Usne is beech apne father ke goats, sheep, aur oxen ka slaughter kiya, taaki next day poori Persian army ke liye grand banquet arrange ho sake—best wine aur bread ke saath.

Agle din jab sab wapas aaye, unke liye sab kuch ready tha...

## Transgression of the Law

Louis XV ke reign ke end tak pura France desperately kisi naye change ka wait kar raha tha. Jab king ka grandson aur future king Louis XVI, Austria ki empress ki 15-year-old daughter se shaadi karta hai, toh public ko ek hopeful future ki jhalak milti hai.

Marie-Antoinette beautiful thi aur full of life thi. Court ki entire mood uske aate hi change ho gayi—kyunki Louis XV ke time court sirf debauchery aur mistresses se bhara hua tha.

Common logon ne bhi jab tak usse dekha nahi tha, tab tak bhi woh uske baare mein excited the. Public ko lag raha tha ki unhe ek nayi, fresh queen mili hai jise woh dil se serve kar sakte hain.

1773 mein jab Marie-Antoinette ne Paris ke streets mein apna pehla public appearance diya, log uske carriage ke around jamaa ho gaye aur taaliyon se welcome kiya. Usne apni maa ko likha, "Kitni achhi feeling hai jab itni asaani se logon ka pyaar milta hai."

Lekin 1774 mein Louis XV ki death ke baad, jab Louis XVI king bana aur Marie-Antoinette officially queen bani, usne power milte hi apne pleasures mein khud ko pura involve kar diya.

Woh France ke most expensive gowns aur jewelry order karti thi, elaborate hairstyles banwati thi jo 3 feet tak upar tak jaate the, aur har week masked balls aur grand parties arrange karti thi. Aur ye sab kuch credit pe hota tha—use kabhi concern hi nahi hota tha ki paise kahan se aa rahe hain, ya kaun bill pay kar raha hai.

Uska sabse favorite pleasure tha Petit Trianon naam ke ek private chateau mein apna ek dreamlike "natural" garden banana—jahan trees aur rocks pe manually moss chipkaaya jaata tha taaki sab kuch zyada real lage.

Queen ne specially dressed milkmaids hire kiye jo finest cows ka milk nikalti thi, laundry aur cheese-making ke liye log rakhe gaye jo peasant outfits pehente the—ye outfits bhi usne khud design kiye. Shepherds ko bhi hire kiya gaya jinke sheep ke galey mein silk ribbons hote the.

Woh jab barns inspect karti thi, toh milkmaids ko dekhna pasand karti thi jab woh royal ceramic ke porcelain vases mein milk daalti thi.

Apna time pass karne ke liye Marie-Antoinette ya toh woods mein flowers collect karti thi ya apne "good peasants" ko unke "chores" karte hue dekhti thi. Petit Trianon ek alag hi duniya ban gaya tha—jahan sirf uske favorite log hi allowed the.

Har naye whim ke saath, Petit Trianon ka maintenance cost skyrocket karta gaya. Dusri taraf, France ki condition day-by-day worse ho rahi thi — famine tha, log frustrated the. Even court ke andar bhi resentment badhne laga kyunki queen sabko bachcho ki tarah treat karti thi. Sirf uske favorites matter karte the, aur wo bhi ab kam hote ja rahe the. Lekin Marie-Antoinette ko is sab se koi concern nahi tha. Pure rule ke dauraan usne kabhi kisi minister ka report tak nahi padha. Kabhi provinces ka tour nahi kiya, na logon ko apni side laane ki koshish. Kabhi Parisians ke beech nahi gayi, na unki koi delegation receive ki. Uske liye ye sab zaroori nahi tha, kyunki uska maanna tha ki logon ka affection to uske status ki wajah se automatic milna chahiye — usse unse pyaar karne ki zarurat nahi thi.

1784 me ek scandal ne queen ko badnam kar diya. Europe ka sabse expensive diamond necklace uske naam pe kharida gaya as part of a fraud. Jab trial hua, to uska extravagant lifestyle public ke saamne aa gaya. Logon ne suna ki wo jewels, designer dresses, aur masked balls pe kitna paisa udaati thi. Tab se usse "Madame Deficit" kehke bulaya jane laga, aur logon ka gussa us par concentrate hone laga. Jab wo opera me apne box me dikhi, to crowd ne usse hiss karke welcome kiya. Court tak ne usse ignore karna shuru kar diya, kyunki jab wo itna paisa uda rahi thi, country to collapse ki taraf badh raha tha.

1789 me French Revolution start hua — ek aisa event jo pehle kabhi nahi hua tha. Queen ko koi tension nahi thi — usne socha log apna chhota sa rebellion kar lenge, sab shaant ho jaayega aur wo wapas apni lavish life enjoy karegi. Us saal log Versailles march kar gaye, aur royal family ko force kiya gaya Paris shift hone ke liye. Ye rebels ki jeet thi, aur queen ke paas ek chance tha wounds ko heal karne ka, aur logon se connection banane ka. Lekin queen ne kuch nahi seekha. Paris me bhi usne palace se ek baar bhi bahar nikalna zaroori nahi samjha. Uske liye uske subjects jaaye bhaad me.

1792 me royal couple ko palace se nikaal ke jail bhej diya gaya. Revolution ne monarchy officially khatam kar di. Agle saal Louis XVI ko guilty prove karke guillotine kar diya gaya. Marie-Antoinette ke liye bhi wahi fate decide tha. Jab wo apni maut ka wait kar rahi thi, to na court ka koi dost uske favour me aya, na dusre European monarchs — jo khud bhi royals the aur unhe revolution ka risk samajhna chahiye tha — unhone bhi kuch nahi kaha. Austria me uska khud ka brother, jo king ban chuka tha, usne bhi ignore kiya. Wo ek global outcast ban gayi thi. October 1793 me, wo guillotine ke samne jhuki — bina regret ke, aur last tak egoistic.

## Interpretation

Marie-Antoinette ne bachpan se ek dangerous attitude adopt kar liya tha. Austria me ek young princess ke roop me usse sirf praise aur pampering mili. France me future queen ke roop me bhi sabki attention usi par thi. Is wajah se usne kabhi yeh nahi seekha ki doosron ko kaise please karte hain, ya unki psychology ke saath kaise connect karte hain. Usne kabhi kisi se kuch chhupake ya planning se apna kaam nikalwana nahi seekha. Aur har wo insaan jo bachpan se over-indulged hota hai, wo insensitive ban jaata hai.

Log Marie-Antoinette se isliye itne naraz ho gaye kyunki wo unse pyaar ya influence karne ki koi koshish bhi nahi karti thi — chahe sirf dikhawa hi kyun na ho. Aur ye galat mat sochna ki aise log sirf past me hote the. Aaj ke time me aise log aur bhi common ho gaye hain. Ye log apni hi duniya me rehte hain, jahan wo samajhte hain ki wo born kings and queens hain, aur sabka attention unhe milna hi chahiye. Wo dusron ki nature ko ignore karke unke upar apni arrogance thopte hain. Bachpan me overpampered hone ki wajah se adulthood me bhi unhe lagta hai ki duniya unki service ke liye bani hai.

Jab logon ne enjoy karna start kiya to Cyrus ne unse poocha ki kal ka thakaan zyada pasand aaya ya aaj ka feast. Sabne bola, "Aaj ka experience to kal ke torture se kaafi behtar tha." Cyrus isi jawab ka wait kar raha tha. Usne turant bola, "Persians, meri baat suno. Agar tum mere orders follow karoge, to aise hazaaron pleasures enjoy kar sakte ho bina koi menial kaam kiye. Lekin agar tumne mana kiya, to kal jaisa kaam baar-baar karna padega. Meri baat mano aur apni freedom jeeto. Main tumhari liberation ke liye hi bana hoon. Tum Medes ke equal ho — war me bhi aur har cheez me bhi. Ye sach hai. Astyages ka yoke tod do — abhi ke abhi."

Persians Medes ke control se pehle hi frustrated the. Ab unhe ek strong leader mil gaya tha. Unhone enthusiastically revolt kiya, aur Cyrus ke under Medes ko hara diya. Us moment ke baad se, Asia ke masters Persians ban gaye.

Herodotus ki *Histories* (fifth century B.C.) mein likha gaya hai:

North wind aur sun ke beech ye baat ho rahi thi ki kaun zyada powerful hai. Dono ne decide kiya ki jo ek traveller ke kapde utarwa dega, wahi jeetega.

Pehle wind ne try kiya. Lekin jitna zyada wind blow karti gayi, utna hi zyada aadmi apne kapdon ko tightly pakadne laga. Jab thand aur zyada badi, to usne ek aur wrap pehen liya. Aakhir mein wind thak gayi aur sun ki baari aayi.

Sun ne dheere-dheere warmth deni shuru ki. Isse aadmi ne apna topcoat utar diya. Phir jab sun aur tez chamka, to aadmi garmi se pareshaan ho gaya aur sare kapde utaar ke paas ke nadi mein nahaane chala gaya.

Siksha: Force se zyada effective hoti hai persuasion.
(*Aesop's Fables*, sixth century B.C.)

Aise log jo bachpan se pampered hote hain, unmein ek toxic soch develop ho jaati hai—unhe lagta hai sab kuch unke paas aayega, wo naturally charming hain, aur kisi ko impress karne ke liye mehnat karne ki zarurat nahi.

Power ke realm mein aise attitude bahut dangerous hote hain. Hamesha logon ke psychology ko samajhna chahiye, unke hisaab se baat karni chahiye, unki soch ko dekh ke apne words ko tailor karna chahiye. Ye sab karne ke liye energy aur skill chahiye. Aap jitne unche pad pe hote ho, utna hi important hota hai ki aap neeche wale logon ke hearts and minds ke saath attuned raho. Yehi aapka support base banata hai. Agar ye base gir gaya, to thoda sa bhi situation badalne par log aapki downfall mein hi madad karenge.

OBSERVANCE OF THE LAW

225 A.D. mein, ancient China ke Shu kingdom ke chief minister aur master strategist Chuko Liang ko ek critical situation ka samna karna pada. Wei kingdom ne Shu pe attack kiya, aur southern barbaric states ke King Menghuo ke saath alliance bhi bana liya. Chuko Liang ko south ka issue pehle solve karna tha tabhi north mein Wei ke against kuch kar sakta.

Chuko Liang jab south ki taraf march kar raha tha, tab uske camp ke ek wise man ne suggestion diya—"Yeh region force se kabhi pacify nahi hoga. Aap Menghuo ko harayenge, lekin jaise hi aap north jayenge, wo phir se attack karega. Isse behtar hai ki aap un logon ke dil jeetne ki koshish karo."

Liang ne bola, "Tum mere dil ki baat keh rahe ho."

Jaise expected tha, Menghuo ne powerful attack kiya. Lekin Liang ne trap lagaya aur uska bada part, including Menghuo, capture kar liya. Liang ne na to unhe punish kiya, na hi maar dala. Usne unke shackles khol diye, unhe accha khana aur wine diya, aur bola: "Tum sab achhe log ho. Tumhare ghar mein maa-baap, biwiyan aur bachche tumhara intezaar kar rahe honge, rona ro rahe honge. Main tum sabko chhod raha hoon taaki tum wapas jaa ke unka dhyaan rakh sako."

Soldiers ro padhe aur Liang ka shukriya kiya. Uske baad Menghuo ko bulaya gaya. Liang ne poocha, "Agar main tumhe chhod doon to kya karoge?" Menghuo ne bola, "Main dobara army jama karke aap pe attack karunga. Lekin agar aapne mujhe phir se capture kiya, to main aapki superiority maan lunga." Liang ne use na keval release kiya, balki ek ghoda aur saddle bhi gift kiya.

Jab uske lieutenants ne pucha ki aap aisa kyun kar rahe ho, Liang ne bola, "Main uska dil jeetna chahta hoon. Jab wo jeet gaya, tabhi permanent peace hoga."

Menghuo ne wapas attack kiya, lekin is baar uske khud ke officers, jinko Liang ne izzat di thi, uske khilaf ho gaye aur use pakad ke fir se Liang ke hawale kar diya. Jab phir se wahi sawaal poocha gaya, Menghuo ne bola, "Mujhe actually betray kiya gaya, isliye har gaya. Main fir se ladunga, lekin agla capture hone par aapki baat maan lunga."

Agle kuch mahino tak Liang ne use baar-baar haraya—teesri, chauthi, paanchvi baar tak. Har baar soldiers aur dissatisfied hote gaye, kyunki Liang unke saath respectful tha. Lekin har baar Menghuo koi na koi excuse de deta: tricked ho gaya, luck kharab tha, etc. Har baar promise karta ki agle baar pakde jaane pe maan jaunga.

Chhatti baar Liang ne use capture kiya aur wahi sawaal poocha. Is baar Menghuo bola, "Agar aap mujhe saatvi baar pakad lete ho, to main aapki loyalty mein aa jaunga aur kabhi

bagawat nahi karunga." Liang bola, "Theek hai. Lekin agle baar main tumhe chhodunga nahi."

Ab Menghuo aur uske soldiers apne kingdom ke ek door ke kone, Wuge region, mein bhaag gaye. Baar-baar haarne ke baad, Menghuo ke paas sirf ek last hope thi: Wuge ke King Wutugu se madad maangna, jiske paas ek massive aur brutal army thi. Wutugu ke warriors oil-soaked, vine-se-bane hard armor pehente the. Menghuo ke saath milkar, Wutugu ne apni powerful army ke saath Liang par attack kiya. Is baar lag raha tha ki Liang dar gaya hai, kyunki usne apne soldiers ko ek jaldi retreat mein lead kiya. Lekin yeh sab ek trap tha: Liang ne Wutugu ki army ko ek narrow valley mein phansa diya aur aas-paas aag laga di. Jab aag soldiers tak pahunchi, Wutugu ki puri army fire mein jal gayi—unki armor mein jo oil tha, wo highly flammable tha. Saare soldiers mar gaye.

Liang ne Menghuo aur uske close logon ko valley ke destruction se alag kar diya tha, aur Menghuo phir se capture ho gaya—yeh seventh time tha. Itne bade destruction ke baad, Liang ka dil nahi hua ki wo us prisoner se dubara samna kare. Usne ek messenger bheja: "Unhone mujhe kaha hai ki main tumhe release kar doon. Ek aur army ikatthi karo agar kar sakte ho, aur dubara koshish karo unhe haraane ki." Menghuo zameen par gir gaya, rote hue haathon ghutno chal kar Liang ke paas gaya aur uske pair chhoo liye. "Oh great minister," Menghuo bola, "aapka raj heavenly power jaisa hai. Hum south ke log kabhi bhi aapke rule ke khilaaf nahi uthenge." Liang ne pucha: "Toh kya ab tum surrender karte ho?" Menghuo ne kaha: "Main, mere bete aur mere pote tak aapki dayalu aur life-giving mercy se itne prabhavit hain ki hum kabhi aapke khilaaf nahi jaenge."

Liang ne Menghuo ke honor mein ek grand banquet arrange kiya, usse uski king ki position wapas di, aur jitne bhi uske lands conquer kiye the unhe return kar diya. Phir wo apni army ke saath north wapas chala gaya—koi occupying force nahi chhodi. Liang kabhi wapas nahi aaya—uski zarurat bhi nahi thi: Menghuo ab uska sabse loyal aur unbreakable ally ban chuka tha.

## Interpretation

Chuko Liang ke paas do options the: ya toh wo ek hi bada powerful blow dekar enemies ko crush kare, ya phir slowly unhe apni side par le aaye. Zyada tar log jo power mein hote hain wo pehla option choose karte hain—quick aur impactful. Lekin jo sach mein powerful hote hain wo long-term sochte hain.

Jo log duniya ko change karte hain, wo hamesha masses ko change karke karte hain, leaders ko nahi. Leaders ke through change laana ek short-term intrigue hota hai. Masses ko win karna ek genius stroke hota hai jo poori duniya ka shape badal deta hai.

Alexander the Great ke soldiers 11 din mein 3300 furlongs march kar chuke the, paani ki kami se wo sab thak gaye the. Kuch Macedonian soldiers paani lekar aaye, aur unhone Alexander ko ek helmet paani ka diya. Lekin jab Alexander ne dekha ki sab soldiers us drink ko pyaasi nazaron se dekh rahe hain, toh usne bina ek boond piye wo paani wapas kar diya. Usne kaha: "Agar main akela piya, toh baaki sab ke hausle toot jaenge." Uski is sacrifice aur self-control ko dekh kar sab soldiers energetic ho gaye aur unhone bola: "Aap jaise king ke saath hum kisi bhi mushkil ka saamna karne ko ready hain."

Yeh quick forceful option short-term mein kaam karta hai, lekin usse jo bitterness paida hoti hai wo long-term mein trouble create karti hai. Hatred badh jaati hai, aur aap paranoid ho jaate ho ki jo aapne jeeta hai wo kho na jaaye. Dusra option mushkil hota hai, lekin usse peace milta hai, aur enemy ek strong ally ban jaata hai.

Har interaction mein, ek kadam peeche lo. Samne wale ka emotional state aur psychological weakness samjho. Force sirf resistance ko strong banata hai. Zyada tar logon ka dil hi key hota hai—they are ruled by emotions. Kabhi-kabhi strictness dikhao, kabhi mercy. Unke fears aur unki values jaise freedom, family, etc. pe play karo. Jab wo emotionally break ho jaayein, tab wo aapke lifelong loyal friend ban jaate hain.

Governments sirf logon ko ek mass mein dekhte hain. Lekin true power har individual ke mind mein hoti hai. Har soldier, har citizen apne aap mein ek kingdom hai.

### Keys to Power

Power ke game mein, tumhare aaspaas mostly aise log honge jinke paas tumhari help karne ka koi reason nahi hoga, unless unka koi personal interest ho. Agar tum unke self-interest ke liye kuch offer nahi karte, toh wo tumhe competitor samajhne lagenge aur hostile ho sakte hain. Jo log is coldness ko break kar lete hain, wo hota hai power ka asli magic — unhone wo key dhoond li hoti hai jo kisi unknown insaan ka dil aur dimaag open kar deti hai. Zarurat padne par pehle unhe soften karo, phir chaaho toh attack bhi kar sakte ho.

Par zyada log is side of power game ko kabhi nahi samajh paate. Jab kisi naye insaan se milte hain, toh instead of samajhne ki ye banda kaun hai, wo turant apne baare mein bolna shuru kar dete hain — apna ego dikhate hain, apne opinions push karte hain. Result? Wo saamne wale ka resistance create kar dete hain, kyunki kisi ko bhi ye feeling pasand nahi hoti ki uski individuality ignore ho rahi hai. Ye resentment ban jata hai.

Yaad rakho: Persuasion ka key hota hai — softly logon ko todna. Emotions ko target karo aur unki psychological weaknesses ko samjho. Dekho unmein kya unique hai aur kya common. Direct hit karo unke core emotions par — love, jealousy, hate. Jab unka emotion move hota hai, tab unka control loose hota hai, and tab persuasion asaan ho jaata hai.

Chuko Liang ne jab ek rival general ko Ts'ao Ts'ao (apne enemy) se alliance banane se rokna chaha, toh usne Ts'ao ke character par attack nahi kiya. Usne seedha bola ki Ts'ao Ts'ao ki nazar general ki beautiful wife par hai. Ye emotional hit tha, and usne general ko apni side le liya. Mao Tse-tung bhi same emotional language use karta tha — educated hone ke bawajood wo public ke samne sab kuch simple aur relatable tareeke se bolta tha, unke fears aur frustration ko channel karta tha.

Lesson: Ye sirf illiterate logon pe nahi chalta — sabhi humans par kaam karta hai. Sabko belonging chahiye, sabko fear hota hai, sabke andar basic emotions hote hain. Inhe stir karo aur tum unka dil jeet loge.

Best way ye karne ka hota hai ek powerful contrast create karna — jaisa ki Chuko Liang ne kiya, prisoners ko feed karke aur release karke jab wo worst expect kar rahe the. Tum jab kisi ko pain expect karne do aur phir relief do, toh tum unka trust jeet lete ho. Kabhi kabhi sirf symbolic gesture bhi kaafi hota hai — agar tum dikha do ki tum bhi unki tarah suffer kar rahe ho (chahe wo real ho ya nahi), log tumse emotionally connect karte hain.

Jab kisi group mein enter karo, pehle goodwill ka gesture do — wo tumhare future ke tough steps ko accept karne ke liye unhe mentally ready karega.

T. E. Lawrence ko WWI ke desert campaigns ke dauraan realization hua ki conventional warfare bekaar ho gaya hai. Usne soldiers ko pawns banane se mana kiya — uske liye har soldier ka mind ek kingdom tha jise jeetna tha. Jab soldier psychologically motivated hota hai, toh wo kisi bhi puppet se zyada creative aur committed hota hai.

Aaj ke world mein ye aur bhi zyada sach hai — log disconnected feel karte hain, authority pe trust nahi karte. Isiliye direct force use karna backfire kar sakta hai. Tumhe unke minds ko jeetne ki zarurat hai, unhe cause mein genuinely interested banana padega — tabhi tum unse kaam bhi le sakte ho aur chaaho toh future mein unko deceive bhi kar sakte ho.

But har person ke liye same tactic kaam nahi karegi. Har insaan ko open up karne do, jitna wo bolenge, utna tum unke likes/dislikes aur emotional triggers samajh paoge — aur wahi ban jaayenge tumhare tools to influence them.

Logon ke mind ko secure karne ka sabse quick way hai unhe simply yeh dikhana ki kisi action ka unke liye kya fayda hoga. Self-interest sabse strong motive hota hai. Ek great cause initially logon ka attention le sakta hai, par jab excitement khatam hoti hai, interest bhi lose ho jata hai — unless unhe kuch personal gain dikhe. Self-interest ek solid foundation hoti hai. Jo causes sabse achha work karte hain, wo ek noble layer dikhate hain lekin andar se direct self-interest ko hi target karte hain. Cause attract karta hai, par deal ko seal karta hai personal benefit.

Jo log dusron ke minds ko best target karte hain, wo aksar artists, intellectuals, ya poetic nature wale hote hain. Kyunki ideas sabse effective way se metaphors aur imagery ke through communicate hote hain. Isiliye, yeh hamesha wise policy hoti hai ki tumhare paas at least ek artist ya intellectual ho jo logon ke mind tak clearly reach kar sake. Purane zamane ke kings hamesha writers ko apne saath rakhte the. Frederick the Great ke paas Voltaire tha (jab tak unka jhagda nahi hua), Napoleon ne Goethe ko jeet liya tha. Dusri side, Napoleon III ne jab writers jaise Victor Hugo ko France se exile kiya, to uski popularity girti gayi, aur aakhir mein wo fail ho gaya. Toh jo log strong expression rakhte hain, unhe alienate karna dangerous hota hai, aur unhe handle karna aur unka use lena smart strategy hoti hai.

Aur ek aur cheez — numbers game khelna seekho. Tumhara support base jitna wide hoga, tumhari power utni strong hogi. Ek alienated soul bhi badi discontent ki aag laga sakta hai. Louis XIV yeh samajhta tha, isiliye usne apne staff ke lowest level tak ke logon ko khush rakha. Tumhe bhi hamesha naye allies banate rehna chahiye, har level par. Ek na ek din unki zarurat padegi.

Image: Keyhole. Log tumse bachne ke liye apne around walls banate hain. Force mat karo, warna andar aur zyada walls milengi. Har wall ke andar ek chhota sa door hota hai — mind aur heart ka door — jisme chhoti si keyhole hoti hai. Us keyhole se dekho, uska correct key dhoondo, aur bina kisi force ke tum unka dil jeet loge.

Authority: “Persuasion ki sabse badi difficulty yeh hoti hai ki mujhe persuaded insaan ke dil ko pehle samajhna hota hai, tabhi main apni baat uske mind ke according adjust kar sakta hoon. Jo bhi kisi king ke saamne persuasion attempt karta hai, use king ke andar chhupe love-hate, fears, aur desires ko pehle deeply observe karna chahiye, tabhi wo uska dil jeet sakta hai.”
*— Han-fei-tzu, Chinese philosopher, 3rd century B.C.*

## Reversal

Is Law ka koi reversal nahi hai.

# LAW 44

# DISARM AND INFURIATE WITH THE MIRROR EFFECT

## Judgment

Mirror reality show karta hai, lekin ye deception ka perfect tool bhi hota hai. Jab tum apne enemies ko mirror karte ho — exactly wahi karte ho jo wo kar rahe hain — to wo tumhari strategy samajh hi nahi paate. Mirror Effect unka mazak udaata hai, unhe humiliate karta hai, jisse wo overreact karte hain. Jab tum unki psyche ka mirror unke saamne rakhte ho, to unhe lagta hai ki tum unke jaise ho. Jab unki actions ka mirror dikhate ho, to unhe ek strong lesson milta hai. Bahut kam log is Mirror Effect ki power ko resist kar paate hain.

## Mirror Effects: Preliminary Typology

Mirror hume disturb karta hai. Jab hum apna reflection dekhte hain, to usually wahi image dekhte hain jo hum dekhna chahte hain — ek comfort zone wala version. Hum rarely closely dekhte hain, wrinkles ya flaws ignore kar dete hain. Lekin jab hum dhyan se dekhte hain, to lagta hai jaise hum apne aap ko outsiders ki tarah dekh rahe ho — ek object, bina thought, spirit ya soul ke. Ye feeling uncomfortable hoti hai.

Mirror Effects ka use karke hum symbolically wahi disturbing power create karte hain. Jab tum dusron ki actions mirror karte ho — unke movements mimic karke — to wo feel karte hain ki unka mazak banaya jaa raha hai. Unhe lagta hai ki wo ek object hain, ek lifeless image. Isse wo ya to angry ho jaate hain, ya agar tum same cheez thoda differently karte ho to wo disarmed feel karte hain — unhe lagta hai tumne unke hidden desires perfectly reflect kiye hain.

Mirror Effect narcissistic power create karta hai — chahe tum unhe gussa dilao ya enchant karo, dono cases me tumhare paas unhe manipulate ya seduce karne ka power hota hai. Ye primitive emotions par directly attack karta hai — isi liye bahut powerful hota hai.

## Power ke 4 Main Mirror Effects:

1. The Neutralizing Effect
Greek mythology me Medusa ek monster thi — uska chehra itna horrifying tha ki jo bhi usse dekhta stone ban jaata. Lekin hero Perseus ne apne bronze shield ko polish karke

mirror bana diya aur us reflection ke through Medusa ka sir kaat diya, bina directly usse dekhe.

Is story ka essence ye hai — Mirror ek shield ki tarah kaam karta hai. Jab tum apne enemy ki actions exactly mirror karte ho, to wo tumhe samajh nahi paata, wo sirf apne hi reflection me uljha reh jaata hai.

Unka strategy depend karta hai tumhare predictable reaction par. Lekin jab tum unhe mirror karte ho, to wo confused ho jaate hain, aur us strategy ka effect khatam ho jaata hai.

Ye tactic mocking aur infuriating hoti hai — jaise childhood me jab koi tumhari baat baar baar repeat karta tha, aur kuch time baad tumhe gussa aa jaata tha.

Same tactic adult life me subtly use karne se tum apne opponents ko easily unsettle kar sakte ho. Mirror ka use karke apni real strategy chhupa lo — ya to traps set karo ya unhe unhi ke traps me dhakel do.

Ye technique military me ancient times se use ho rahi hai — jaise Sun Tzu ke time me. Aaj ke time me ye political campaigns me bhi use hoti hai. Ye un situations me bhi kaam aati hai jahan tumhare paas khud koi clear plan na ho.

Ye hai Warrior's Mirror.

A reverse version of the Neutralizing Effect is the *Shadow*:
You shadow your opponent's every move bina unhe pata chale. Shadow ka use karke aap unki strategy ka information quietly collect kar sakte ho, jise aap baad mein use karke unke har move ko fail kar sakte ho. Shadow effect is powerful because kisi ke har step ko silently follow karne se unki habits aur routines ke bare mein kaafi insights milte hain. Ye trick detectives aur spies ka primary tool hota hai.

The Merchant and His Friend

Ek merchant ko ek lambi journey par jaana tha. Lekin wo zyada wealthy nahi tha, toh usne socha,
"Mujhe kuch part apni wealth ka yahan city mein chhod dena chahiye, taaki agar travel mein kuch problem ho jaaye toh wapas aane par mere paas kuch ho survive karne ke liye."

Isliye usne apne friend ke paas apni wealth ka ek bada part — iron ke bars — rakhwa diye, aur bola ki wo bas thode time ke liye jaa raha hai.
Fir wo journey par chala gaya.

Kuch time baad, jab uska travel successful nahi raha, toh wo wapas aaya aur apne friend ke paas jaa kar iron wapas manga.

Friend ne, jiske upar already kaafi debt tha, wo iron bech diya tha. Usne kaha:
"Friend, maine tumhara iron ek locked room mein rakha tha, jahan mujhe laga wo safe hoga, jaise mera gold hota hai.
Lekin ek unexpected accident ho gaya — ek rat us room mein chala gaya aur usne saara iron kha liya."

Merchant ne pretend kiya ki wo believe karta hai, aur bola:
"Ye toh bahut bura hua. Lekin mujhe pata hai rats ko iron bahut pasand hota hai. Pehle bhi maine aisa hi suffer kiya hai. Toh main is baar bhi adjust kar lunga."

Friend bahut khush hua ki merchant easily maan gaya, aur suspicion hataane ke liye usne merchant ko next day dinner ke liye bulaya.

Merchant ne haan kaha, lekin ussi din city ke beech mein usne apne friend ke child ko dekha, usse uthaya aur apne ghar le jaake ek room mein lock kar diya.

Next day jab merchant friend ke ghar gaya, uska friend bahut sad tha.
Merchant ne pretend kiya ki wo kuch nahi jaanta aur poocha kya hua.

Friend bola:
"Yaar, main bahut disturbed hoon. Mera ek child kho gaya hai. Main ne trumpet ke through pura announce karwa diya, lekin kuch pata nahi chal raha."

Merchant bola:
"Really sorry sunke. Kal jab main yahaan se jaa raha tha, toh ek owl ko dekha tha jiske claws mein ek child tha. Lekin wo tumhara child tha ya nahi, ye sure nahi hoon."

Friend gussa ho gaya aur bola:
"Tune kuch zyada hi jhooth bol diya. Ek owl, jo barely khud ka weight uthata hai, wo child le jaa raha tha? Kya bakwas hai!"

Just like merchant ne uske friend ki jhoothi story ka mirror effect use kiya by creating an equally absurd lie, *The Moral Effect* bhi wahi karta hai — aap saamne wale ko unki hi actions ka taste dete ho.

## The Narcissus Effect

Narcissus naam ka ek Greek youth ek lake ke pani mein apni image dekhkar usse pyaar kar baitha. Jab usne realize kiya ki wo khud hi hai, aur wo apne pyaar ko pa nahi sakta, toh usne despair mein apne aapko drown kar diya.

Sab log is problem se suffer karte hain: hum sab apne aap se deeply pyaar karte hain, lekin wo pyaar kabhi satisfy nahi hota kyunki wo kisi external object ke liye nahi hota.

Narcissus Effect isi self-love ko target karta hai. Jab aap kisi dusre insaan ke andar tak dekhte ho — unke desires, values, spirit — aur un sabko unke saamne reflect karte ho, toh aap unke liye ek mirror ban jaate ho.

Aapka unka psychological mirror ban jana unko attract karta hai, kabhi-kabhi woh aapke liye ek tinge of love bhi feel karte hain.

Ye mimic karna physical level pe nahi, balki psychological level pe hota hai. Aur ye power isliye work karti hai kyunki log hamesha apne baare mein bolte hain, lekin koi unke perspective se cheezein nahi dekhta.

Agar aap kisi ko feel karwa do ki aap unke emotions ko samajhte ho, toh wo disarm ho jaate hain.
Chahe aap ye sab fake kar rahe ho, phir bhi log is reflection ke trap mein aa jaate hain.

Narcissus Effect social life aur business dono mein powerful hai — ye Seducer's aur Courtier's Mirror ban jaata hai.

Words ki power limited hoti hai. Kaafi baar aap kuch bolte ho aur saamne wale pe uska ulta asar padta hai.

Jaise Gracian ne bola:
"Truth generally seen hoti hai, rarely heard."

Moral Effect ka use karke aap apne actions ke through logon ko sikhate ho, unhe unke hi actions ka result dikhakar.

Yani — *Unhe unki hi dawai chakhao.*

Moral Effect mein, aap wahi cheez mirror karte ho jo doosron ne aapke saath kiya tha — lekin is tareeke se ki unhe clearly samajh aaye ki aap unke hi actions unhi par apply kar rahe ho. Aap unhe unke behavior ka actual impact feel karwate ho, bina complain ya blame ki tone mein bole, jisse usually unka defense activate ho jaata hai.

Jab unhe unke hi actions ka mirror dikhta hai, to wo deeply realize karte hain ki unhone doosron ko kaise hurt ya punish kiya tha. Aap unki un-social qualities ko objectify karte ho

aur unke saamne ek aisa mirror rakhte ho jisme wo apni galtiyon ko dekh sakein aur unse kuch seekh sakein. Ye technique mostly educators, psychologists, ya un logon ke liye useful hoti hai jo unconscious negative behavior se deal karte hain.

Chahe unhone waqai aapke saath galat kiya ho ya nahi, aap unke behavior ko aise reflect kar sakte ho ki unhe guilt feel ho. Ye hai Teacher's Mirror.

Hallucinatory Effect mein, mirror ek illusion create karta hai — jaise aap real world dekh rahe ho, lekin asal mein sirf ek reversed reflection dekh rahe ho. Jaise *Alice in Wonderland* mein jab wo looking glass ke through jaati hai, to wo ek ulta world enter karti hai.

Ye effect tab hota hai jab aap kisi object, place ya person ka perfect copy create karte ho — ek dummy jo dikhta bilkul real jaisa hai. Log ise real samajh lete hain, aur isi cheez ka use con artists karte hain — wo real world ka mimic karke logon ko deceive karte hain.

Ye technique camouflage mein bhi kaafi useful hai. Ye hai Deceiver's Mirror.

Observances of Mirror Effects

## Observance I:

February 1815 mein, Napoleon Elba island se escape karke Paris laut aaya. Uski return ne France mein har class ke logon ko uske support mein la diya, aur King Louis XVIII ko throne chhodkar bhaagna pada.

March tak Napoleon fir se power mein tha, lekin France ki condition kaafi badal chuki thi. Desh devastated tha, European countries uske against the, aur uske loyal ministers ya to chhod ke ja chuke the ya fir country se nikal gaye the. Sirf ek purana minister bacha tha — **Joseph Fouché**, jo pehle uska minister of police tha.

Napoleon ne hamesha Fouché ko apna dirty work ke liye use kiya, lekin kabhi uske intentions ko samajh nahi paaya. Wo har minister par spy karwata tha, lekin Fouché ke against kabhi kuch nahi mila. Jab bhi uspe doubt hota, wo kabhi react nahi karta — sirf smile karta, situation ke according apne colors change karta, ek chameleon ki tarah. Shuru mein ye charming laga, lekin baad mein Napoleon ko laga ki wo is aadmi se hamesha har jaata hai. Usne sab important ministers ko hata diya tha, lekin Fouché ko kabhi touch nahi kiya.

To 1815 mein, jab Napoleon ko help chahiye thi, to usne Fouché ko fir se minister of police banaya.

Ek din Mr. Fox ne decide kiya ki wo thoda kharcha karega aur old Mrs. Stork ko dinner pe bulayega. Dinner koi special nahi tha. Kyunki wo aadat se majboor hamesha cheap rehta tha, usne fancy food ka intezam nahi kiya. Dinner bas ek shallow plate me thin gruel tha. Mr. Fox ne toh ek minute me apni plate saaf kar li, lekin Mrs. Stork apni lambi beak se gruel ko plate se uthaa hi nahi paayi.

Ye cruel joke ka badla lene ke liye, Mrs. Stork ne Fox ko agle week dinner pe bulaya. Fox bola, "Main toh bada khush hoon. Jab baat doston ki ho, main kabhi ego nahi karta." Fox time pe pohcha, sab kuch ki taareef ki – "Kya taste! Kya style! Aur food – perfectly cooked!" Usne badi bhookh se khana shuru karne ka plan banaya (Foxes hamesha khane ko ready rehte hain).

Khaas dish thi minced meat, jo serve ki gayi ek long-necked, narrow-mouthed urn me. Stork ne apni lambi beak se araam se pet bhar liya. Lekin Fox ki snout urn me ghus hi nahi paayi.

Fouche and Napoleon's Mirroring Game

Napoleon ke spies ne usse bataya ki Fouche secretly foreign countries ke ministers, jaise Austria ke Metternich, se contact me hai. Napoleon ko laga ki Fouche uska sabse trusted minister hote hue bhi usko betray kar raha hai. Lekin directly confront karna risky hota, kyunki Fouche slippery tha – bilkul eel ki tarah. Napoleon ko proof chahiye tha.

April me ek chance mila jab ek Viennese aadmi pakda gaya jo Fouche ko invisible ink wala letter dene Paris aaya tha. Napoleon ne usse threaten kiya, aur usne confess kar diya ki Metternich ne ek secret meeting plan ki thi Basel me. Napoleon ne turant apna ek agent bheja taaki pata chale Fouche sach me dushman ke saath mila hai ya nahi.

Lekin jab agent wapas aaya, toh usne bola ki meeting me kisi ne bhi Fouche ko trust nahi kiya. Sabko laga Fouche toh shayad Napoleon ke liye hi double agent ban gaya hai. Napoleon ko ye baat bilkul absurd lagi – use laga Fouche ne phir se use outsmart kar diya.

Agli subah Fouche ne casual tone me bola, "Waise, Sire, mujhe Metternich ka letter mila tha, lekin usme jo powder chahiye hota invisible ink ko dikhane ke liye, wo nahi tha… ab wo letter le lijiye." Napoleon gusse me aa gaya: "Tum traitor ho Fouche! Main tumhe faansi de sakta hoon." Lekin proof ke bina wo kuch nahi kar saka. Fouche calmly sunta raha… andar hi andar smile karta hua.

## Interpretation

Fouche ne hamesha mirror effect ka use kiya Napoleon ko outplay karne ke liye. Wo janta tha ki Napoleon sab pe spy karta hai, isliye usne Napoleon ke spies pe bhi apne spies laga diye. Basel wali meeting me bhi Fouche ne sab kuch reverse kar diya – jaise wo Napoleon ka loyal agent ho.

Fouche har era ke hisaab se apna color badal leta tha. Revolution me wo Jacobin tha, uske baad republican, aur fir Napoleon ke under imperialist ban gaya. Napoleon ne use duke of Otranto banaya. Jab Napoleon ne sab ministers ka secret dig out kiya, Fouche ne bhi uska dirt collect kiya – taaki kabhi bhi counter kar sake.

Mirror strategy use karke Fouche ne dusron ko ye feel karwaya ki wo unke thoughts aur goals share karta hai. Agar kisi ko doubt hota ki wo kuch aur plan kar raha hai, toh mirror unke suspicion se usko protect karta. Wo dusron ka initiative suck kar leta, unhe powerless feel karwata, aur jab chahe tab unhe unsettle karne ka power rakhta.

Sabse badi baat – mirror technique mental energy save karti hai. Dusron ke moves ko mirror karo, aur us beech apna strategy quietly build karo.

## Observance II

Apni career ke starting phase mein, Athens ke ambitious statesman aur general Alcibiades (450–404 B.C.) ne ek powerful weapon develop kiya jo uski power ka main source ban gaya. Har interaction mein, wo saamne wale ke mood aur taste ko sense karta, phir unke inner desires ko mirror karte hue apne words aur actions ko perfectly tailor karta. Wo unhe yeh feel karata tha ki unki values sabse superior hain, aur uska goal un jaisa banna hai ya unke dreams ko pura karna hai. Is charm ke saamne koi tik nahi paata tha.

Sabse pehle jo uske charm ka shikaar bane wo the philosopher Socrates. Alcibiades Socrates ke simple aur upright ideal ka bilkul opposite tha — wo lavish life jeeta aur bilkul bhi principled nahi tha. Lekin jab bhi wo Socrates se milta, uska behavior completely change ho jata — wo simple food khata, long walks pe saath jata, aur sirf philosophy aur virtue pe baat karta. Socrates poori tarah se fool nahi bane the — unhe Alcibiades ki doosri life ka bhi pata tha. Lekin is contradiction ne hi unhe vulnerable banaya, aur unke mind mein ek logic build kiya jo unhe flatter karta: "Sirf meri presence mein hi ye aadmi virtuous banta hai; sirf main hi is par itna influence daal sakta hoon." Ye feeling Socrates ko intoxicating lagi, aur wo Alcibiades ke strong admirer aur supporter ban gaye. Ek baar to unhone battle mein Alcibiades ko bachane ke liye apni jaan tak risk mein daal di.

Athenians Alcibiades ko apna greatest orator maante the, kyunki uske paas audience ke aspirations ko samajhne aur unke desires ko mirror karne ka kamaal ka talent tha. Uski best

speeches unhone Sicily ke invasion ke support mein di, jise wo Athens ke liye wealth aur apne liye glory ka source maanta tha. Usne young Athenians ke conquest ke dreams ko target kiya — unhone chaaha ki wo apne ancestors ke victories pe depend na karen, balki khud kuch jeetein. Saath hi usne older generation ke liye unki Persian war wali glory days ki nostalgia ko bhi reflect kiya. Puri Athens ab Sicily conquer karne ka sapna dekh rahi thi. Plan approve hua, aur Alcibiades ko expedition ka commander banaya gaya.

Jab Alcibiades Sicily invasion lead kar raha tha, kuch Athenians ne uspe charges lagaye ki usne sacred statues ko profane kiya hai. Usse pata tha ki agar wo wapas gaya to uske enemies use execute karwa denge, isliye usne last moment pe fleet se desert kiya aur Athens ke enemy Sparta me defect kar gaya. Spartans ne is great man ka welcome kiya, lekin unhe uski reputation ka pata tha, aur wo cautious the. Alcibiades luxury ka deewana tha, jabki Spartans austerity aur discipline ke worshipper the — unhe laga ye unke youth ko corrupt karega.

Lekin jo Alcibiades Sparta aaya, wo bilkul different tha — usne apne baal untrimmed rakhe (jaise Spartans rakhte the), cold baths leta, coarse bread aur black broth khata, aur simple kapde pehenta. Spartans ko laga ki Alcibiades ab unki lifestyle ko superior maanta hai. Unhone feel kiya ki wo unse bhi bada hai — Sparta mein paida nahi hua, fir bhi unka way of life choose kiya, isliye use sabse zyada honor milna chahiye. Wo uske charm ke effect mein aa gaye aur use great powers de di.

Lekin problem yeh thi ki Alcibiades apne charm ko kab control karna hai, yeh nahi samajhta tha. Usne Sparta ke king ki wife ko seduce kar diya aur usse pregnant bhi kar diya. Jab yeh public hua, to use ek baar phir apni jaan bachakar bhaagna pada.

Is baar Alcibiades ne Sparta se defect karke Persia join kiya, jahan usne suddenly Spartan simplicity se switch karke lavish Persian lifestyle pura adopt kar liya. Persians ke liye yeh kaafi flattering tha ki ek high-status Greek jaise Alcibiades unki culture ko apni se better maan raha hai. Isliye unhone usse honors, land aur power se reward kiya.

Lekin woh jo mirror effect se attract ho gaye the, unhe samajh hi nahi aaya ki Alcibiades secretly ek double game khel raha tha — wo Sparta ke against Athens ki help kar raha tha, taaki wapas apne city Athens mein apna position reclaim kar sake. Aur 408 B.C. mein jab wo wapas gaya, to logon ne uska welcome open arms se kiya.

## Interpretation

Apne political career ke early phase mein Alcibiades ne ek discovery ki, jisne uski power ki strategy ko hi change kar diya. Uski personality kaafi forceful aur colorful thi, lekin jab wo strongly apne ideas argue karta, to kuch log impressed hote, par zyada log usse alienate ho

jaate. Tab usne samjha — large scale influence paane ka secret yeh nahi ki apna color impose karo, balki chameleon ki tarah saamne wale ka color absorb karo.

Log jab is trick mein phas jaate, to jo deception wo karta tha, unhe wo dikhta hi nahi tha.

Samjho: Har koi apne narcissistic shell mein busy hota hai. Agar aap apna ego unpe force karte ho, to unka resistance badh jaata hai. Lekin agar aap unka mirror ban jaate ho, to aap unhe ek narcissistic trance mein le jaate ho — jaise wo apni soul ka hi ek double dekh rahe ho. Aur yeh double actually aapne hi create kiya hota hai. Jab aap unhe mirror se seduce kar lete ho, tab unpe aapka deep control hota hai.

Lekin yeh bhi yaad rakhna zaroori hai — mirror ka overuse dangerous hota hai. Alcibiades ke presence mein logon ko lagta tha jaise unka ego double ho gaya hai. Lekin jaise hi wo chala jaata, log khud ko empty aur chhota feel karte. Aur jab wo kisi aur group ko utni hi intensity se mirror karta, to pehle waale log sirf chhota nahi, betrayed feel karte.

Alcibiades ne mirror effect ka itna zyada misuse kiya ki pura-pura societies use feel karne lage. Is wajah se usse hamesha ek jagah se doosri jagah bhaagna padta tha. Spartans itne furious ho gaye ki unhone finally uska murder karwa diya. Usne had paar kar di thi.

Seduction ke mirror ko hamesha caution aur smart judgement ke saath use karna chahiye.

## Observance III

1652 mein recently widowed Baroness Mancini ne apni family ko Rome se Paris shift kiya, jahan wo apne brother Cardinal Mazarin (jo France ke prime minister the) ke influence aur protection par depend kar sakti thi. Baroness ki 5 daughters thi, jismein se 4 court mein apni beauty aur high energy ke liye famous ho gayi. In charming girls ko “Mazarinettes” ke naam se jana jaane laga, aur wo sabhi major court functions mein invite hone lagi.

Lekin ek daughter, Marie Mancini, itni fortunate nahi thi — wo apni sisters ki tarah beautiful ya graceful nahi thi. Uski mother, sisters aur hatta ki Cardinal Mazarin bhi use dislike karne lage — unhe lagta tha ki wo family image spoil kar rahi hai. Unhone usse convince karne ki koshish ki ki wo convent join kar le, lekin usne mana kar diya.

Instead, Marie ne apni studies pe focus kiya — Latin aur Greek sikhna start kiya, French polish kiya, aur music mein practice ki. Jab kabhi usse rare chance milta court functions attend karne ka, to wo artful listener ban jaati — logon ko closely observe karti, unki weaknesses aur hidden desires samajhti.

1657 mein jab Marie future King Louis XIV se mili (Louis 17 saal ke the aur Marie 18 ki), to usne decide kiya ki wo apne uncle aur family ke against jaake is young king ko apne pyaar mein phansayegi.

Ye plan mushkil tha kyunki Marie kaafi plain-looking thi. Lekin usne closely observe kiya ki Louis ko uske sisters ka overly frivolous behavior pasand nahi aata. Usne notice kiya ki Louis court ke petty politics se bore ho chuke hain. Marie ne samjha ki Louis kaafi romantic nature ka banda hai — wo adventure novels padhta tha, battles lead karna chahta tha, aur glory aur idealism mein interested tha.

Marie ne decide kiya ki wo Louis ke fantasies ka ek mirror banayegi — ek aisi duniya jisme wo apne royal dreams ko dekh sake. Usne same romantic literature padna start kiya jo Louis padhta tha — poems, novels, aur plays. Jab Louis usse baat karne laga, to Marie gossip aur fashion ki jagah courtly love, brave knights, aur noble kings ke baare mein baat karti thi.

Usne Louis ke andar ek glorious king ka image build kiya — wo image jaisa Louis banna chahta tha. Marie uski imagination ko fuel karti thi.

Jab Louis kaafi time Marie ke saath bitane laga, to sabko clear ho gaya ki wo court ki sabse unlikely ladki se deeply pyaar kar baitha hai. Uske sisters aur mother shocked the, lekin Louis ne Marie ko public attention dena start kar diya. Wo usse apne military campaigns pe le jaata tha, aur battle watch karne ke liye special jagah par bithaata tha. Usne even Marie se shaadi karne aur usse queen banane ka promise kar diya.

Lekin Mazarin kabhi allow nahi karta ki ek king apni niece se shaadi kare — especially jab Marie France ke diplomatic ya royal goals mein help nahi kar sakti thi. Louis ko Spain ya Austria ki princess se shaadi karni thi. Isliye 1658 mein pressure mein aakar Louis ne Marie se break-up kar liya — apne life ka pehla romance khatam kar diya.

Us breakup ka Louis ko deeply regret tha, aur apni life ke end mein usne accept kiya ki usne Marie Mancini ke alawa kisi se itna pyaar nahi kiya.

Wittgenstein

Wittgenstein ke paas ek extraordinary gift tha — wo saamne wale ka thought sense kar leta tha, jab wo banda khud bhi us thought ko words mein express nahi kar paata.

Jab dusra insaan struggle karta apne thoughts ko articulate karne mein, Wittgenstein us idea ko pehle hi samajh jaata, aur clear way mein express kar deta.

Yeh uncanny power uske khud ke prolonged aur continuous deep research ka result tha.

## Interpretation

Marie Mancini ne seduction ka game perfect tarike se khela. Sabse pehle usne ek kadam peeche liya, taaki apne target (Louis) ko dhyan se observe kar sake. Bahut baar seduction pehla hi step paar nahi kar pati, kyunki approach bohot aggressive hoti hai — jabki pehla move hamesha ek silent retreat hona chahiye. Louis ko door se dekh kar Marie ne samjha ki uske andar kya khas baatein hain — uske high ideals, romantic nature, aur petty politics ke liye uski nafrat.

Next step mein Marie ne Louis ke andar chhipe yehi yearnings ka ek "mirror" create kiya, jisme Louis khud ko dekh sake — ek godlike king ke roop mein. Is mirror ka kaam tha uske ego ko satisfy karna, kyunki usse lagta tha ki woh khud ka hi ek ideal version dekh raha hai. Saath hi, Marie ne apni attention itni deeply sirf Louis par hi center kar di, ki usse laga jaise Marie ka existence sirf usi ke liye ho. Jab sabhi courtiers sirf apne fayde ke baare mein soch rahe the, Marie ka yeh devotion uske dil ko chhoo gaya.

Aur sabse important — is mirror ne Louis ke liye ek ideal bhi set kiya: ek noble knight jaisa king jise Louis ban sakta tha. Ek ambitious aur romantic soul ke liye, kisi ka uski idealized image create karna aur usse mirror karna bohot hi intoxicating hota hai. Sach kahen to Marie Mancini ne hi "Sun King" ki image banayi thi — Louis ne khud bhi ye maana ki uski radiant self-image create karne mein Marie ka bahut bada role tha.

Yehi hai **Seducer's Mirror** ka asli power: Jab aap kisi ke tastes aur ideals ko double karte ho, to aap unki psychology ko samajhne ka signal dete ho — aur ye unke liye aggressive pursuit se zyada charming hota hai. Pata lagao ki saamne wale ko kya unique banata hai, fir unka ek aisa mirror banao jisme wo khud ki best version dekh sake. Unke power aur greatness ke fantasies ko feed karo, aur wo tumhare charm ke saamne gir jaayenge.

## Observance IV

1538 mein, jab uski maa Helena ki death hui, to Russia ka future czar, Ivan IV (Ivan the Terrible), sirf 8 saal ka tha aur ek anath ban gaya. Agle paanch saalon tak usne dekha ki kaise Russian nobility — boyars — desh ko terrorize kar rahe the. Kabhi-kabhi wo mazaak mein Ivan ko crown aur scepter pehna kar usse throne par bithate, fir uske chhote pair dekhkar hansi udate, aur use uthakar hawa mein pass karte rehte — taaki use apni powerlessness ka ehsaas ho.

Jab Ivan 13 saal ka hua, usne boyar leader ko maar diya aur throne par baith gaya. Agle kuch dashkon tak usne boyars ki power ko todne ki koshish ki, par wo hamesha uska virodh karte rahe. 1575 tak Ivan Russia ko transform karne aur dusmanon se ladne mein thak chuka tha. Log bhi uski policies se thak gaye the — uske wars, secret police, aur oppressive boyars se.

1564 mein hi Ivan ne ek baar temporarily throne chhod diya tha, jisse logon ko usse vapas lane ke liye majboor hona pada. Ab usne strategy ek step aur aage badhai — usne abdicate kar diya.

Ivan ne apne ek general, **Simeon Bekbulatovich**, ko king bana diya. Simeon recently Christian bana tha, lekin janm se wo ek Tartar tha — aur Russian log Tartars ko inferior aur infidel mante the. Fir bhi Ivan ne sabse kaha ki wo Simeon ke rule ko accept karein. Jab Simeon Kremlin mein shift ho gaya, Ivan ne Moscow ke outskirts mein ek simple ghar mein rehna shuru kiya, jahan se wo kabhi-kabhi court jaata, throne ke saamne jhukta, aur Simeon se humble tarike se favours mangta.

Lekin dheere-dheere logon ko samajh aaya ki Simeon ek "king ka double" hai — wo Ivan ki tarah dress karta tha, Ivan ki tarah act karta tha, lekin uske paas real power nahi thi, kyunki koi use seriously nahi leta tha. Court ke wo boyars jinhone Ivan ke bachpan mein use mock kiya tha — use throne par bitha kar mazaak banaya tha — ab samajh gaye: Ivan unka badla le raha tha. Unhone Ivan ko ek fake ruler banakar neecha dikhaya tha, ab Ivan unhe unka hi mirror dikhakar neecha dikha raha tha — ek fake ruler unke upar bitha kar.

**For two long years**, Ivan ne Simeon ka mirror Russian logon ke saamne banaye rakha. Is mirror ka message tha: "*Tumhari whining aur disobedience ne mujhe ek powerless czar bana diya, to ab main tumhein waisa hi czar dikhata hoon jiske paas koi real power nahi hai.*" Tumne mujhe disrespect kiya, to main bhi tumhare saath wahi karunga—aur Russia ko duniya ka mazaak bana dunga.

Finally 1577 mein, Russian logon ne — specially wo boyars jo Ivan se kabhi ladte the — use vapas throne par aane ke liye request kiya. Ivan ne return accept kiya, aur 1584 mein death tak czar ke roop mein rule kiya. Uske baad na koi conspiracy bachi, na complaints, na hi second-guessing. Sab kuch Simeon ke saath hi khatam ho gaya.

## Interpretation

1564 mein jab Ivan ne abdicate karne ki dhamki di thi, tab usse absolute powers di gayi thi. Par time ke saath church, boyars aur government ne uski power slowly chhinti — sab apna control badhaana chahte the. Foreign wars ne desh ko exhaust kar diya tha, aur internal fights badhti ja rahi thi. Ivan ki har attempt ko criticize kiya ja raha tha. Russia ek aise noisy classroom jaisa ban gaya tha jahan students openly teacher ka mazaak uda rahe the. Agar teacher gussa karta ya complain karta, to aur zyada resistance milta.

Ivan ne decide kiya ki wo in sabko unka hi taste chakhayega. Simeon Bekbulatovich uska mirror bana. 2 saal tak throne ek joke ban gaya — log samajh gaye ki real czar ka value kya

tha. Jab Ivan vapas aaya, logon ne usse poori dignity aur respect ke saath accept kiya. Uske baad se Ivan aur Russia ke beech sab theek raha.

**Samajhne wali baat ye hai:** Log apne experiences mein hi fase hote hain. Jab aap unke behavior pe complain karte ho, to wo shayad superficially samjhen, lekin andar se wo untouched hi rahte hain, ya aur zyada rigid ban jaate hain.

Power ka asli goal hota hai: **logon ke resistance ko kam karna** — aur iske liye direct bolne se better hoti hai tricks. Unhe ek lesson sikhao — par verbally nahi, balki **mirror ke through**. Jab aap unka behavior unko mirror karte ho, to unke paas do option bachte hain — ya to wo ignore karein, ya apne baare mein sochna shuru karein. Aur agar wo ignore bhi karein, to aap unke unconscious mein ek seed daal chuke hote ho jo dheere-dheere grow karega.

Mirror banate waqt, Ivan ki tarah thoda **caricature aur exaggeration** add karna bhi effective hota hai. Wo thoda sa *extra spice* hi unki aankhen khol deta hai — aur unhe dikhata hai ki unka behavior kitna ridiculous tha.

## Observance V

Dr. Milton H. Erickson — jo ek pioneer the strategic psychotherapy mein — patients ko **directly nahi, indirectly** teach karte the. Wo hamesha ek aisa **mirror effect** create karte the jahan patient khud hi apni problem ka realization kar sakein — bina resistance ke. Jab wo married couples ko sexual problems ke liye treat karte, to wo kabhi direct problem discuss nahi karte, balki ek indirect analogy dhoondte.

Ek couple ke first session mein, wo dono apne dinner habits pe baat kar rahe the. Wife ko slow dinner pasand tha — ek drink, appetizers, phir chhota main course, sab kuch leisure mein. Husband ko quick dinner chahiye hota tha — directly big main course. Jab ye discussion chalta raha, to couple ko samajh aane laga ki ye analogy unke bedroom issues se bhi judi ho sakti hai. Lekin jaise hi wo ye realize karte, Dr. Erickson topic change kar dete — actual issue pe kabhi direct baat nahi karte.

Couple ko lagta tha ki doctor unhe bas jaan rahe hain, aur next time wo real issue discuss karenge. Lekin session ke end mein doctor unse ek dinner plan karwane ko bolte — jahan wife ka slow style aur husband ka big meal combine ho. Is indirect method se, couple **mirror** ke through apne bedroom issues solve kar lete — bina realize kiye ki wo doctor ki strategy follow kar rahe the.

Severe cases mein bhi, jaise schizophrenics ke self-made fantasy mirror world mein, Dr. Erickson unke mirror mein enter karte the — unki duniya ke rules ke according kaam karte

the. Ek case mein ek patient apne aap ko Jesus Christ samajhta tha — bedsheet pehenkar ghoomta tha, vague parables bolta rehta, aur sabko preach karta.

Kisi therapy ya drug ka asar nahi ho raha tha, tab Dr. Erickson ne usse casually poocha, “Mujhe pata chala hai ki aap carpenter ka kaam jaante hain?” Patient ne Jesus hone ke naate haan bola. Dr. Erickson ne turant usse **bookcases aur useful items banwane** ka kaam de diya — Jesus attire pehne rehne diya. Dheere-dheere, patient apne fantasy world se nikalne laga...

Uska mind ab Jesus fantasies mein kam busy rehne laga aur carpentry work pe zyada focus hone laga. Jaise-jaise uska kaam badhne laga, uski psyche mein ek shift aaya: religious fantasies ab bhi thi, but dheere-dheere background mein chale gayi — jis wajah se wo normal society mein function kar paaya.

## Interpretation

Communication ka base hota hai metaphor aur symbols — ye language ka actual foundation hain. Metaphor ek mirror jaisa hota hai real world ka — jo literal words se zyada clearly aur deeply truth express karta hai.

Jab aap kisi dusre person ke **strong willpower** se deal kar rahe hote ho, specially jab aap direct complain karte ho (like unke behavior ya sensitive topics jaise lovemaking), to usually wo aur zyada resistant ho jaate hain.

Agar aap **Dr. Erickson** ki tarah ek symbolic mirror ya analogy create karo, aur uske through unhe guide karo — to impact zyada powerful aur lasting hota hai. Jaise Christ ko bhi pata tha — **parables** ke through sikhana zyada effective hota hai, kyunki log khud apne andar se truth realize karte hain.

Aur jab aap un logon ke saath deal karte ho jo fantasy worlds mein kho gaye hain (sirf mental hospital wale nahi, real duniya mein bhi bahut log aise hote hain) — to unke mirrors todne ki koshish kabhi mat karo. Uske bajaye, unke world mein enter karo, unke rules ke according act karo — aur unhe **gently** us mirror maze se bahar guide karo.

## Observance VI

16th century ke great Japanese tea master **Takeno Sho-o** ek baar ek ghar ke paas se ja rahe the, to unhone dekha ek young man flowers ko gracefully paani de raha tha. Do cheezein unke notice mein aayi — ek to uska graceful movement, aur doosri uske garden mein bloom ho rahe stunning **rose of Sharon** flowers.

Sho-o ne us se apna introduction diya. Us ladke ka naam tha **Sen no Rikyu**. Sho-o rukna chahte the, but unka ek prior engagement tha. Jaate jaate Rikyu ne unhe next morning tea pe invite kiya, jo Sho-o ne happily accept kar liya.

Next day jab Sho-o garden gate par pahunche, to wo shock ho gaye — poore garden mein **ek bhi flower** nahi tha. Wo specially **rose of Sharon** blossoms dekhne aaye the, lekin ab wo missing the. Wo disappointment mein gate se hi wapas jaane lage... par phir ruk gaye, aur decide kiya ki tea room mein jaate hain.

Jaise hi wo andar gaye, unki aankhen wahin freeze ho gayi: samne ceiling se latka hua **ek vase**, jisme **sirf ek single rose of Sharon** blossom tha — poore garden ka sabse khoobsurat flower. Rikyu ne unke thoughts somehow **read** kar liye the, aur ek hi gesture mein unhe dikhaya ki wo dono host aur guest ki tarah ek perfect harmony mein hain.

Sen no Rikyu baad mein Japan ke sabse famous tea master ban gaye. Unka signature talent tha — apne guests ke thoughts ke saath **perfect sync** mein rehna, aur ek step aage sochna. Wo har baar unke taste aur mood ke according environment create karte, jisse log enchanted feel karte.

Ek baar Rikyu ko tea pe invite kiya gaya by **Yamashina Hechigwan**, jo tea ceremony ke admirer the but thoda humorous nature ke the.

Jab Rikyu unke ghar pahunche, to garden gate band tha. Jab unhone gate open kiya, to dekha ki ek **ditch** carefully banayi gayi thi — canvas aur mitti se cover ki gayi thi. Rikyu samajh gaye ki Hechigwan ne unke liye ek practical joke plan kiya hai. Unhone us joke mein fully participate kiya — aur intentionally ditch mein gir gaye, jisse unke kapde muddy ho gaye.

Hechigwan "shock" hone ka natak karte hue daude aaye, unhe turant ek **ready bath mat** pe le gaye (jo pehle se prepared tha). Rikyu ne fresh hokar tea ceremony join ki, jahan dono ne maze se tea enjoy kiya — aur ditch waale accident pe hassi bhi ki.

Baad mein Rikyu ne apne ek friend ko bataya: “Mujhe pehle se pata tha ki Hechigwan ne practical joke plan kiya hai. But agar ek host ke wish ke saath **conform** karna hi tea ceremony ka aim hai, to maine jaan-bujh ke ditch mein girke meeting ko successful banaya. Tea ceremony ka matlab sirf formality nahi hota — jab tak host aur guest ek harmony mein na ho, tab tak real tea experience possible nahi.”

Hechigwan ko ye dekhkar endless happiness mili ki ek dignified Sen no Rikyu ditch mein gir gaya — lekin Rikyu ko bhi khushi mili ki unhone apne host ki wish ke saath sync mein jaake usse enjoy karne diya.

## Interpretation

Sen no Rikyu koi magician ya future dekhne wale nahi the — unka dhyan hamesha aas-paas ke logo ke subtle gestures par hota tha jo unki hidden desire reveal karte the. Sho-o ne kabhi directly nahi kaha ki wo rose of Sharon blossom se enchanted the, par Rikyu ne unki aankhon se woh baat samajh li. Agar kisi ki desire mirror karne ke liye ditch mein girna padta, toh wo bhi accept kar lete. Rikyu ki power uski Courtier's Mirror use karne ki skill mein thi — jiski wajah se lagta tha jaise wo doosron ke mann ki baat padh sakta hai.

Courtier's Mirror ko manipulate karna seekho, ye tumhe kaafi power de sakta hai. Logo ki aankhen padho, unke gestures follow karo — spoken words se zyada wo pain aur pleasure show karte hain. Unke kapde, friends ka selection, daily habits, aur chhoti-chhoti baatein dhyan se notice karo — ye sab unki suppressed desires dikhate hain. Sab kuch absorb karo, surface ke neeche kya chhupa hai wo samjho, aur fir unki unspoken self ka mirror ban jao.

Is power ka key point ye hai: samne wale ne tumse kuch expect nahi kiya hota. Jaise usne rose of Sharon ka mention nahi kiya, par jab tum us feeling ko reflect karte ho, uska pleasure aur deep ho jaata hai kyunki wo unexpected hota hai. Yaad rakho: bina bole ki communication, aur indirect compliment, sabse powerful hoti hai. Koi bhi Courtier's Mirror ke charm se bach nahi sakta.

## Observance VII

Yellow Kid Weil, ek master con artist, apne most brilliant cons mein Deceiver's Mirror ka use karta tha. Uska sabse bold con tha Muncie, Indiana mein ek purani bank ka recreation. Jab Weil ne newspaper mein padha ki Merchants Bank ne location change kiya hai, usne ek badi opportunity dekhi.

Weil ne bank ka purana building rent par le liya, jisme abhi bhi asli bank furniture tha — teller windows tak. Usne kuch money bags liye, unpe ek fake bank ka naam stencil kiya, aur unhe steel washers se bhar diya. Kuch bundles mein asli notes ke upar newspaper cutouts daal kar unhe bhi showcase kiya. Phir apne bank ke staff ke liye usne gamblers, bookies, aur bawdy houses ki girls ko hire kiya. Ek thug ko fake security guard (bank dick) banaya.

Weil khud ko investment certificate ka broker batata tha. Jab koi rich investor trap mein aata, to usse bank le jaata. Bank ka "officer" unhe wait karne bolta — jaise real banks mein hota hai — aur tab tak fake staff deposits aur withdrawals karte dikhte. Pure setup itna real lagta tha ki investor bina doubt ke $50,000 fake bank mein deposit kar deta.

Waise hi con usne yacht club, brokerage office, real estate office, aur gambling club ke abandoned places ke sath bhi kiya.

## Interpretation

Reality ka mirror karna deception ke liye ek powerful tool hai. Right uniform, accent, props — jab sab kuch perfect ho, toh deception pakda nahi ja sakta kyunki wo real ke perfect simulation ke andar hota hai. Log believe karna chahte hain, aur ek well-made surface pe unka pehla instinct hota hai trust karna. Har cheez pe doubt karna exhausting ho jaata hai, isiliye log appearances pe believe karte hain — aur tum is trust ka use kar sakte ho.

Is game mein pehla moment sabse important hota hai. Agar tumhara victim pehle hi moment mein kisi doubt mein nahi aaya, toh wo us mirror world mein pura andar chala jaayega. Aur uske baad real aur fake mein difference karna mushkil ho jaata hai.

Toh yaad rakho: duniya ke surface study karo aur unka reflection bano — apni habits, manner, aur clothes mein. Jaise ek carnivorous plant dusre plants jaisa hi dikhai deta hai insects ko, waise hi tum bhi sab jaise dikhoge — par andar se kuch aur hoge.

Authority
Military operation ka main task hota hai enemy ke intentions ke saath deceptively adjust karna... unki soch ko pehle hi anticipate kar lena. Apni discipline maintain karo aur enemy ke hisaab se adapt karo... Starting mein ek innocent maiden ki tarah dikhna chahiye, taaki enemy apna gate khol de; aur fir ek fast rabbit ki tarah attack karo, taaki wo tumhe rok na sake. — *Sun Tzu, 4th Century B.C.*

Image
Perseus ka Shield — ek mirror ki tarah polish kiya gaya. Medusa tumhe nahi dekh sakti, sirf apna hi horrifying face dekh sakti hai. Aise mirror ke peeche tum deceive kar sakte ho, mock kar sakte ho, aur usse infuriate bhi. Aur ek hi strike mein, uska sar kaat sakte ho — bina uske samjhe ki kya hua.

## A WARNING: BEWARE OF MIRRORED SITUATIONS

Mirrors mein power toh hoti hai, lekin unmein danger bhi chhupa hota hai — especially jab tum kisi *mirrored situation* mein phase jaate ho. Ye wahi situation hoti hai jo kisi past event jaisi dikhti hai — bas style aur surface level pe milti-julti. Problem ye hai ki kabhi-kabhi tum bina samjhe us situation mein chale jaate ho, jabki aas-paas ke log us comparison ko clearly

dekh rahe hote hain. Zyada cases mein, tum comparison mein weak lagte ho — ya fir pehle wale insaan ki bad reputation tum par chipak jaati hai.

1864 mein composer Richard Wagner Munich gaya King Ludwig II ke kehne par — jise log *Swan King* ya *Mad King of Bavaria* ke naam se jaante the. Ludwig Wagner ka sabse bada fan aur generous patron tha. Uski support ne Wagner ke mind mein power ka illusion bhar diya — usse laga ab wo kuch bhi bol sakta hai, kuch bhi kar sakta hai.

Wagner ne ek lavish house mein shift kiya, jo later king ne uske liye kharid bhi liya. Problem ye thi ki ye house ek infamous woman — Lola Montez — ke purane ghar ke bilkul paas tha. Lola Montez ne Ludwig II ke grandfather ko itni buri tarah scandal mein daala tha ki unhe throne chhodna pada tha. Jab logon ne Wagner ko warn kiya ki is association se wo bhi affect ho sakta hai, usne bas itna kaha: "I am no Lola Montez."

Lekin kuch hi time mein, Munich ke log Wagner se irritate hone lage. King ka paisa aur favor milne ke kaaran unhone usse "*second Lola*" ya "*Lolotte*" kehna shuru kar diya. Aur Wagner ne bhi unconsciously same galtiyan repeat karni shuru kar di — lavish spending, music ke bahar interfere karna, politics mein ghusna, king ko cabinet appointments ke liye advise dena. Jaise Lola Montez ne kiya tha, Wagner bhi wahi karne laga. Ludwig ka Wagner ke liye affection bhi logon ko awkward laga — bilkul waise hi jaise uske grandfather ka Lola ke liye tha.

End mein, King ke ministers ne usse ek letter likha: ya toh apne logon ka respect choose karo, ya Wagner ki dosti. December 1865 mein, Ludwig ne politely Wagner ko kaha ki wo court chhod de aur wapas na aaye.

Wagner ne unknowingly apne aap ko Lola Montez ki reflection mein daal diya tha. Aur jab tum ek mirrored situation mein chale jaate ho, toh tumhare har action ko log past se relate karte hain — chahe tum kuch bhi alag kar lo, image chipak jaati hai.

Mirrored situations se bacho — ye plague jaise dangerous hoti hain. Tum un comparisons ya past associations ko control nahi kar sakte, aur koi bhi situation jo tumhare control ke bahar ho, wo risky hoti hai. Chahe past ka person ya memory positive hi kyu na ho, tum us se match nahi kar paate, kyunki logon ko past zyada grand lagta hai. Agar kabhi log tumhe kisi past insaan ya event se relate karne lagein, toh immediately apna image alag karo, us reflection ko tod do.

# LAW 45

## PREACH THE NEED FOR CHANGE,

## BUT NEVER REFORM TOO MUCH AT ONCE

### Judgment

Har koi abstract level pe change ki importance samajhta hai, but day-to-day life me log habit ke creature hote hain. Agar zyada sudden innovation ho, to log disturbed feel karte hain aur react karte hain. Agar aap power ke kisi naye position me ho ya outsider ho jo apna power base banana chah raha hai, to initially old system ka respect show karo. Agar change zaroori hai, to use past ka ek gentle improvement jaisa feel karao.

### Transgression of the Law

1520s ke early period me King Henry VIII ne decide kiya ki wo apni wife Catherine of Aragon se divorce lega, kyunki wo uske liye son produce nahi kar paayi thi, aur wo Anne Boleyn ke pyaar me pad chuka tha. Pope Clement VII ne is divorce ka oppose kiya aur excommunication se threaten kiya. King ka most powerful minister, Cardinal Wolsey, is decision ke against tha aur uska half-hearted support uski position aur eventually uski life le gaya.

But ek aadmi tha King ke cabinet me – Thomas Cromwell – jisne na sirf divorce ka support kiya, balki ek bold solution bhi diya: complete break from the past. Usne king ko convince kiya ki agar wo Rome ke saath ties todh de aur khud ko English Church ka head bana le, to wo Catherine se divorce le sakta hai aur Anne se shaadi kar sakta hai. 1531 tak Henry ko yehi solution sahi laga. Cromwell ko is simple but brilliant idea ke liye royal councillor banaya gaya.

1534 tak Cromwell king ka secretary ban gaya, aur virtually England ka most powerful man. Lekin uske liye ye sirf king ke desire ka matter nahi tha, usne ek new Protestant order imagine kiya tha jahan Catholic Church ki power destroy ho jaaye aur uski wealth king aur government ke paas chali jaaye. Us year Cromwell ne England ke churches aur monasteries ka full survey start kiya. Jo wealth wahan mili, wo uski expectation se kahi zyada thi.

Apne plan ko justify karne ke liye Cromwell ne monasteries ki corruption aur exploitation ki stories circulate ki. Parliament se approval milne ke baad, usne monasteries ke assets seize karne start kiye aur unhe systematically close kar diya. Saath hi, usne Protestantism impose karna shuru kiya – rituals change hue, aur Catholic practices follow karne walon ko heretic declare kar diya gaya. Kuch hi time me England ka official religion completely change ho gaya.

Desh me ek terror ka mahaul ban gaya. Kai log Catholic Church se pehle se suffer kar rahe the, lekin zyada tar logon ke emotions aur rituals usse deeply connected the. Log shocked the jab unhone dekha ki churches todhe jaa rahe hain, Madonna aur saints ke images destroy kiye jaa rahe hain, stained-glass windows smash ho rahi hain, aur church ki wealth confiscate ki ja rahi hai. Monasteries jo poor ko help karti thi, wo close hone ke baad poor log sadkon pe aa gaye. Ex-monks bhi beggars ban gaye. Cromwell ne reform ke naam pe heavy taxes bhi impose kiye.

1535 me England ke North me powerful revolts hue jo Henry ke throne ko threaten karne lage. Agle saal tak unhe suppress kar diya gaya, lekin tab tak Henry ko Cromwell ke reforms ke consequences dikhne lage the. Actually king sirf divorce chahta tha – itna drastic change nahi.

## Where Christmas Came From

Year ke end ka celebration ek ancient custom hai. Romans December 17 se 23 ke beech Saturnalia manate the – Saturn, god of harvest ka festival. Ye year ka sabse cheerful festival hota tha. Kaam aur business puri tarah band ho jata tha, streets me carnival type atmosphere hota tha. Slaves ko temporary freedom milta tha, aur houses laurel se decorate kiye jaate the. Log ek dusre se milne jaate, wax candles aur small clay figurines gift me dete.

Long before Christ ke janm se pehle, Jews ek eight-day Festival of Lights celebrate karte the usi season mein. Aisa maana jaata hai ki Germanic log bhi midsummer ke saath-saath winter solstice par bhi ek bada festival manate the — jahan wo sun ke rebirth ko celebrate karte aur fertility gods jaise Wotan, Freyja, Donar (Thor), aur Freyr ko honor karte.

Jab Emperor Constantine (a.d. 306–337) ne Christianity ko Rome ka official religion declare kiya, tab bhi pre-Christian midwinter celebrations mein light aur fertility ka importance completely suppress nahi ho paya. Year 274 mein, Roman Emperor Aurelian (a.d. 214–275) ne sun-god Mithras ke official cult ko establish kiya aur uska birthday, December 25, ek national holiday declare kiya.

Mithras, jo Aryan god of light tha, uska cult Persia se Asia Minor, Greece, Rome tak spread ho gaya tha — aur Germanic lands aur Britain tak bhi. Aaj bhi uske shrines ke ruins prove karte hain ki Roman legions usse kaafi high regard mein rakhte the — as a bringer of fertility, peace, aur victory. Isliye jab a.d. 354 mein Pope Liberius (352–366) ke under Christian church ne Mithras ke birthday ko adopt karke December 25 ko Jesus Christ ka birthday declare kiya — to wo ek smart move tha.

Cromwell ab uneasy feel kar raha tha jab king ne dheere-dheere uski reforms ko undo karna start kiya, aur Catholic sacraments aur rituals ko wapas lana shuru kiya — jo Cromwell ne ban kiye the. Apna downfall feel karte hue, 1540 mein Cromwell ne ek risky move liya taaki Henry ka trust dobara jeet sake — usne decide kiya ki wo king ke liye ek nayi wife dhundhega.

Henry ki third wife, Jane Seymour, kuch saal pehle mar chuki thi aur king ek young queen ke liye longing kar raha tha. Cromwell ne uske liye Anne of Cleves dhundi — ek German princess, aur sabse important, ek Protestant. Cromwell ke kehne par painter Holbein ne Anne ka ek flattering portrait banaya. Jab Henry ne painting dekhi, wo usse impress ho gaya aur shaadi ke liye agree kar gaya. Cromwell ka favour wapas aa gaya tha.

Lekin problem tab hui jab king ne Anne ko real life mein dekha — wo bilkul bhi pasand nahi aayi. Holbein ka painting kaafi idealized tha. King Cromwell par pehle reforms ke liye naraz tha, ab ek unattractive aur Protestant wife ke liye bhi uspar gussa tha. June mein Cromwell ko arrest kar liya gaya, us par Protestant extremist aur heretic hone ka charge laga, aur use Tower bhej diya gaya. Sirf 6 weeks baad, ek bade enthusiastic crowd ke saamne uska sir kaat diya gaya.

## Interpretation

Thomas Cromwell ka ek simple idea tha — wo Church ki power aur wealth todna chahta tha aur England mein Protestantism ki foundation rakhna chahta tha. Aur wo ye sab kaafi kam time mein karna chahta tha. Usse pata tha ki uske fast reforms logon ko hurt karenge aur resentment create hoga, lekin uska belief tha ki yeh sab kuch saal mein khatam ho jayega.

Uska main motive ye tha ki wo khud ko change ke sath associate karke king ka trusted man ban jaye. Lekin problem ye thi ki uske reforms billiard ball ki tarah the — jise hard hit karne ke baad uske unpredictable reactions hote hain. Jo bhi strong reforms start karta hai, usi ko dissatisfaction ka scapegoat bana diya jata hai. Aur ek point par logon ka reaction itna strong ho jata hai ki wo reformer ko hi destroy kar deta hai.

Change human nature ke liye disturbing hoti hai — even agar wo good intention ke sath ho. Kyunki duniya hamesha se uncertain aur unsafe rahi hai, hum familiar logon, habits aur

rituals se comfort dhundhte hain. Abstract level par change accha lag sakta hai, lekin jab wo zyada ho jaata hai to wo anxiety create karta hai, jo andar hi andar ubalta rehta hai aur phir ek din erupt ho jaata hai.

Kabhi underestimate mat karo ki log kitne conservative ho sakte hain — wo tendency bahut deep hoti hai. Kisi bhi idea ke charm mein aake apni reason ko compromise mat karo. Jaise aap logon ko forcefully apna point of view nahi dikha sakte, waise hi unhe painful change ke sath future mein dhakel bhi nahi sakte. Wo definitely rebel karenge.

Agar reform zaroori ho, to uske against aane wale reaction ko pehle hi anticipate karo. Aur phir us reform ko disguise karne aur uska effect soften karne ke tareeke dhundo.

## OBSERVANCE OF THE LAW

1920s me jab Mao Tse-tung ek young Communist the, tab unhone apne sabhi colleagues se better samjha ki Communist victory China me kitni muskil thi. Party ke paas na numbers the, na paisa, na military experience, aur na hi weapons — matlab success tabhi possible thi agar China ke massive peasant population ka support milta.

Lekin duniya me sabse zyada conservative aur traditions se jude log kaun hote hain? Chinese peasants. Sabse purani civilization hone ke nate China ka past itna strong tha ki chahe kitna bhi bada revolution ho, uska effect easily dilute nahi hota. Confucius ke ideas 1920s me bhi utne hi relevant the jitne 6th century B.C. me jab wo zinda the. Toh yeh sochna mushkil tha ki peasants system ke oppression ke bawajood apni deeply rooted values chhod kar Communist ideology ko apna lenge.

Mao ne is problem ka ek smart solution nikala: revolution ko past ke kapdon me wrap karo — usse logon ke liye comforting aur legitimate banao. Mao ka ek favorite book tha *The Water Margin* — ek medieval Chinese novel jo ek Robin Hood jaise hero aur uski robber gang ki kahani batata hai jo ek corrupt king ke against fight karte hain.

Us samay China me family ties sabse important the — Confucian hierarchy jaise father aur eldest son ka structure society me deeply embedded tha. Par *The Water Margin* isse todta hai — wo brotherhood ko glorify karta hai, aur cause ko blood ties se upar rakhta hai. Is novel ka emotional impact Chinese public pe deep tha — log underdogs ko support karna pasand karte the.

Toh Mao ne apni revolutionary army ko isi robber band ka modern version dikhaya — struggle ko peasants aur evil emperor ke beech ka timeless war bana diya. Iss tarah Communist movement ko past se jod diya gaya, jisne peasants ke liye isse acceptable aur relatable bana diya.

Power me aane ke baad bhi Mao ne Party ko past ke sath associate kiya. Apne aap ko unhone ek Chinese Lenin ke roop me nahi, balki ek modern *Chuko Liang* ke roop me present kiya — jo ek third-century strategist, poet, aur philosopher the aur jinka major role *Romance of the Three Kingdoms* novel me hai. Mao ne khud ko ek poet-warrior dikhaya — ek aisa visionary jo strategy, philosophy aur ethics ka fusion tha.

Mao ke har speech aur likhe gaye text me koi na koi historical reference hoti thi. Unhone Emperor Ch'in ka example diya — jisne 3rd century B.C. me China unify kiya, Confucius ke texts burn kiye, aur Great Wall ka kaam complete kiya. Ch'in ka naam hi "China" ka base bana. Mao ne apne reforms aur violence ko Ch'in ke rule se parallel dikhaya — past ko reinterpret karke logon ke samne justify kiya.

1960s ke failed Cultural Revolution ke baad jab Party me power struggle hua, Mao ka main enemy bana Lin Rao — ek samay ka unka close ally. Mao ne public ko clear difference dikhane ke liye phir past ka use kiya: Lin ko unhone Confucius ka follower dikhaya — ek conservative figure. Mao ne khud ko *Legalism* se associate kiya — jo ek ancient movement tha jise Han-fei-tzu ke writings represent karte hain.

Legalists violence aur strict control me believe karte the. Mao ne Confucianism ke khilaf nationwide propaganda chalu kiya — Legalism vs. Confucianism ke naam pe youth ko older generation ke against stir kiya.

Yeh power struggle normally toh ek simple political fight tha, par Mao ne isse grand historical context me wrap kar diya. Aur isi wajah se unhone masses ko jeeta aur apne rivals ko defeat kiya.

## Interpretation

Chinese logon ka past se jo emotional attachment tha, wo kisi aur desh ke logon se zyada deep tha. Is huge barrier ko dekhte hue, Mao ka strategy simple tha: past se fight karne ke bajaye, usse apne favor mein use karna. Usne Communist revolution ko historical Chinese heroes ke saath associate kiya. Jaise ki Three Kingdoms ki war ke story mein apne aap ko Chuko Liang jaise dikhaya. Us samay ke emperors ki tarah hi, Mao ne bhi logon ke cult-like devotion ko welcome kiya, kyunki Chinese society ek strong father figure ke bina function nahi kar sakti thi. Aur jab Great Leap Forward fail hua, jisme usne country ko modernize karne ki koshish ki thi, tab usne ek important lesson seekha — ki drastic change ko kabhi bhi direct push nahi karna chahiye, balki usse past ke familiar layer mein wrap karke present karna chahiye.

Yahaan se ek simple lesson nikalta hai: *Past bahut powerful hota hai.* Jo pehle ho chuka hai, usse log zyada credible maante hain. History aur habit kisi bhi act ko depth aur legitimacy

dete hain. Jab aap kuch familiar cheez ko hata dete ho, to log usse create hone wale vacuum se dar jaate hain. Chaos ka fear unhe unstable bana deta hai. Aise mein, past se borrowed weight aur familiarity use karke aap present change ko comfortable bana sakte ho. Aapke actions ko ek romantic and trusted feeling milti hai, aur real change ke nature ko aap easily disguise kar sakte ho.

Machiavelli ne bhi kaha tha — naye order ko introduce karna duniya ki sabse tough cheez hai. Log change ko accept karna intellectually samajhte hain, but emotionally wo resist karte hain, especially jab wo change unke daily habits ko touch karta hai.

Har revolution ke baad ek reaction aata hi hai, jab log purane system ko yaad karke uski taraf wapas pull hote hain. Jab log naye system se bore ya disappointed ho jaate hain, to wo past ko romanticize karne lagte hain.

Machiavelli ke hisaab se, jo prophet naye change ko lekar aata hai, usse apne survival ke liye arms uthani padti hai — yaani force ka use karna padta hai. Lekin force bhi tab tak hi kaam karta hai jab tak aap old values aur rituals ko replace karne ke liye naye rituals create nahi karte. Isliye smart strategy ye hai ki aap ek psychological con game khelo — change ko preach karo, reforms bhi implement karo, but unka look & feel purane system jaisa rakho.

Wang Mang ka example perfect hai: jab log ek peaceful order ko miss kar rahe the, jo unke liye Confucius represent karta tha, tab Wang ne Confucian texts ko manipulate kiya. Usne kuch naye changes un texts mein insert karwa diye jisse aisa laga jaise Confucius ne hi reforms ko support kiya ho. Isse logon ko comfort mila, aur unhone un reforms ko accept kar liya.

Point ye hai ki past dead hai, isliye aap usse manipulate kar sakte ho. Facts ko tweak karke aap usse apne cause ke support mein use kar sakte ho. Jaise Romans ne monarchy ko jab republic mein convert kiya, to unhone king ki kuch practices aur symbols ko preserve karke public ko satisfy kiya — jaise 12 lictors aur "King of the sacrifice". In gestures ne logon ko continuity ka feel diya aur unki monarchy ke liye longing ko control mein rakha.

Yeh sab dikhata hai: real change sirf tabhi successful ho sakta hai jab wo past ke comfort se wrapped ho.

Ek aur smart strategy change ko hide karne ki ye hoti hai ki aap openly past ke values ko support karne ka loud show karo. Jab aap tradition ke liye overly passionate dikhte ho, to log notice nahi karte ki aap andar se kitne unconventional ho.

Renaissance Florence ek purani republic thi jahan log tradition ke against jaane walon se suspicious hote the. Cosimo de' Medici ne republic ke liye full support dikhaya, lekin reality mein wo quietly apne wealthy family ke through poori city pe control laa raha tha. Formally,

system republic hi tha, lekin actual power unke haath mein thi. Unhone tradition ka mask pehenkar quietly radical change kar diya.

Science normally truth ke search mein hoti hai, jo lagta hai ki ise conservatism aur habitual thinking se protect karta hoga. But jab Charles Darwin ne evolution ka idea publish kiya, to sabse zyada opposition usse religious logon se nahi, balki uske khud ke fellow scientists se mila — kyunki uske theories ne existing beliefs ko shake kar diya tha. Same Jonas Salk ke saath hua immunology mein, aur Max Planck ke saath physics mein. Planck ne baad mein likha tha, "New scientific truth tab accept nahi hoti jab log convince hote hain, balki jab unke opponents mar jaate hain aur ek nayi generation grow hoti hai jo naye idea ke saath familiar hoti hai."

Is natural resistance ka solution hai: *courtier ka game khelo.* Jaise Galileo ne apne career ke beginning mein kiya tha. Jab usne later confrontational approach li, to usse penalty pay karni padi. Isliye tradition ka respect dikhate raho. Apne revolutionary ideas ko past se connected dikhane ki koshish karo. Jo log sunna chahte hain wo bolo, surface pe conformity dikhao, aur peeche se apne ideas ka radical kaam chalne do. Har area mein — even science — appearances kaafi matter karti hain.

Aur powerful log *Zeitgeist* (yaani apne time ki mood aur mindset) ko closely observe karte hain. Agar aapka reform apne time se bahut aage hai, to log usse samajh nahi paayenge, anxiety create hogi, aur wo galat tarike se interpret hoga. Jo change aap karte ho, wo actual se kam innovative dikhna chahiye.

England eventually Protestant country ban gaya jaise Cromwell chahta tha — lekin usme ek century ka gradual change laga.

Zeitgeist observe karo. Agar aap ek chaotic time mein kaam kar rahe ho, to past, tradition aur comfort ki baat karke power le sakte ho. Lekin agar time stagnant hai, to reform aur revolution ki card khelo — lekin sambhal ke. Kyunki jo log revolution start karte hain, wohi log usse finish nahi karte. Aap sirf tabhi successful ho paoge jab aap reaction ko anticipate karke *appearances ke saath play karo* aur past ko base bana kar reform push karo.

Authority (Niccolò Machiavelli): Jo bhi kisi state ka reform karna chahta hai, usse old forms ka appearance zaroor maintain karna chahiye — taaki logo ko lage ki kuch bhi change nahi hua. Kyunki log *appearances* se hi satisfy ho jaate hain, chahe reality kuch bhi ho.

Image: The Cat
Cat ek habit-driven creature hai. Use familiar cheezon ki warmth pasand hoti hai. Agar aap uski routine ya space disturb karoge, to wo uncontrollable ho jaati hai. Isliye agar change

zaroori ho, to usse deceive karo — uske aas-paas past ka familiar smell aur objects chhodo. Rituals ko support karke usse calm rakho.

## Reversal

Past ek dead body ki tarah hai — aap use apni marzi se use kar sakte ho. Agar recent past painful ya harsh raha ho, to uske saath khud ko associate karna self-destructive hota hai. Jab Napoleon power mein aaya, tab French Revolution logon ke mind mein fresh thi. Agar uska court Louis XVI aur Marie-Antoinette ke lavish court jaisa hota, to uske courtiers sirf apni necks ke liye afraid hote.

Lekin Napoleon ne ek aisa court banaya jo sober tha, flashy nahi. Ek aise leader ka court jo work aur military discipline ko value karta tha. Ye naya form logon ko appropriate aur comforting laga.

Iska matlab ye hai ki hamesha apne time ka mood samjho. Lekin agar aap bold change la rahe ho, to ek cheez avoid karo — *void ya vacuum ka appearance.* Kyunki agar logon ko lage ki kuch bhi structure nahi bacha, to wo fear feel karenge. Chahe past kitna bhi ugly ho, log ek khaali jagah se usse zyada prefer karenge. Isliye, us space ko turant fill karo — naye rituals aur forms ke saath. Jab wo familiar ban jaate hain, to log secure feel karte hain aur aapki power stable hoti hai.

Arts, fashion aur technology jaise areas mein lagta hai ki power milti hai past se break karne aur cutting edge dikhne se. Aur haan, aisi strategy short-term mein kaafi power laa sakti hai. But ismein risks bhi bohot hain. Aapka innovation jaldi outdated ho sakta hai jab koi aur younger, fresher person naye direction mein chala jaye. Aap hamesha catch-up mode mein rahoge. Aisi power unstable aur short-lived hoti hai.

Aapko apni power kisi solid base pe build karni chahiye. Tradition ke saath creatively play karke, usse tweak karke jab aap kuch naya banate ho, to wo zyada lasting hota hai. Jab world mein too much change ho raha hota hai, tab bhi logon ke andar ek *past ke liye longing* silently return karta hai.

Aakhir mein, past ko apne favour mein use karna aapko zyada power dega — instead of trying to completely cut it out, jo ek futile aur self-destructive effort hai.

# LAW 46

## NEVER APPEAR TOO PERFECT

### JUDGMENT

Dusron se behtar dikhna hamesha risky hota hai, lekin sabse zyada dangerous tab hota hai jab tumhare andar koi weakness ya fault na dikhai de. Log silently jealous ho jaate hain. Smart yeh hota hai ki kabhi-kabhi apni chhoti-moti flaws ya harmless habits dikha do, taaki log jealous na ho aur tumhe zyada approachable samjhein. Sirf gods aur dead log hi perfect lag sakte hain bina consequences ke.

### TRANSGRESSION OF THE LAW

Joe Orton aur Kenneth Halliwell ki mulaqat 1953 mein London ke Royal Academy of Dramatic Arts mein hui, jahan dono acting students the. Jaldi hi dono lovers ban gaye aur saath rehne lage. Halliwell, uss waqt 25 ka tha, Orton se 7 saal bada tha, aur zyada confident bhi lagta tha. Dono acting mein kuch khaas nahi kar paye, isliye graduation ke baad unhone acting chhod di aur writing partner banne ka decision liya. Halliwell ke paas inheritance thi, jisse kuch saal tak unhe kaam ki zarurat nahi padi. Shuruaat mein writing ka lead Halliwell ke paas tha—woh dictate karta aur Orton likhta.

Kuch initial interest ke baad unki writing ka spark khatam ho gaya. Jab paisa khatam hone laga, toh writing bhi thandi pad gayi. Dono ka future bleak lagne laga.

1957 mein Orton ne akela likhna shuru kiya, lekin 5 saal baad jab dono ko dozens of library books deface karne ke liye 6 months ki jail hui, tab Orton ne apni real voice paayi (shayad isliye bhi kyunki pehli baar dono 9 saal mein alag hue the). Jail se nikal kar Orton ne decide kiya ki woh English society ka mazaak udayega apni theatrical farces ke through.

Ab roles ulte ho gaye—Orton likhta tha aur Halliwell bas thoda input deta.
1964 mein Orton ne apna pehla full-length play likha, *Entertaining Mr. Sloane*, jo West End tak pahucha aur brilliant reviews mile. Orton ekdum se star ban gaya. 1966 mein uska play *Loot* superhit ho gaya aur uski popularity aur bhi badh gayi. Ab toh Beatles tak ne usse film script likhne ke liye hire kiya, handsome fee ke saath.

Lekin Orton ka success jitna grow hua, uska relationship Halliwell ke saath utna hi weak hota gaya. Woh dono ab bhi saath rahte the, par Halliwell mentally deteriorate kar raha tha. Pehle usne Orton ko financially support kiya tha, ab Orton usse support kar raha tha. Har party mein log naturally Orton ki taraf attract hote—woh charming tha, hamesha positive mood mein. Halliwell awkward tha, bald tha, aur insecure behavior ki wajah se log usse avoid karte the.

Success ke saath unka relationship aur toxic hota gaya. Orton ke affairs bhi hue, woh Halliwell ko chhodne ki baat karta, par hamesha uske paas laut aata.

Ek Jewish Kahani
Ek greedy aadmi aur ek envious aadmi ek king ke paas gaye. King ne bola, "Tum dono mein se ek kuch bhi maang sakta hai, par main doosre ko uska double dunga." Envious aadmi pehle nahi maangna chahta tha, kyunki usse dusre ko double mil jaata. Greedy aadmi bhi nahi maangna chahta tha kyunki woh sab kuch khud chahta tha. Aakhir mein greedy ne envious ko bola pehle maang le. Toh envious aadmi ne king se bola ki uski ek aankh nikal do.

"Admiration vs. Envy" – Søren Kierkegaard
Jab koi admirer khud ko kisi cheez ke saamne surrender nahi kar pata, toh woh jealous ho jaata hai. Woh doosre language mein bolta hai—jo cheez sach mein usse admire karta hai, usse woh stupid, boring ya weird kehne lagta hai.
Admiration ek happy surrender hai. Envy ek unhappy ego.

Final Line:
Apni real talent aur skill ko chhupana bhi ek talent hi hota hai.

Minerva ek baar Envy ke ghar pahuchti hai — ek aisa ghar jo andhera, ganda aur chipchipa hai. Ye ghar itni deep valley ke andar chhupa hota hai jahan na sunlight pahuchti hai, na hawa chalti hai. Ghar mein thand aur andhera hamesha rehta hai, aur koi aag ya roshni kabhi nahi hoti. Jab Minerva is jagah pahuchti hai, toh wo apne spear se darwaze pe maar karti hai. Darwaze turant khul jaate hain, aur andar Envy dikhti hai, jo snake's flesh kha rahi hoti hai — wahi food jisse wo apni wickedness ko zinda rakhti hai. Minerva is view ko dekh ke apni nazar hata leti hai. Envy dheere-dheere uthti hai, aadhe khaaye hue corpses ko chhodti hai, aur bahar aati hai. Jab usne Minerva ko uski beauty aur shining armor mein dekha, toh wo bas groan karti hai. Uska chehra pale tha, body bilkul sukhi aur kamzor...

Joe Orton kaafi successful ho gaya tha, lekin uski relationship Halliwell ke saath bilkul toot chuki thi. Orton ne Halliwell ko ek artist banane ki koshish bhi ki — ek gallery show bhi arrange kiya, lekin wo flop ho gaya. Isse Halliwell aur zyada inferior feel karne laga. May 1967 mein dono Tangier, Morocco trip pe gaye. Orton ne apne diary mein likha: "Hum baith ke baat kar rahe the ki hum kitne happy feel kar rahe hain, aur lagta hai ye zyada din nahi

chalega. Shayad hume is khushi ka koi price dena padega. Ya koi disaster door se hume hit karega — shayad kyunki hum zyada hi happy hain. Young, good-looking, healthy, famous, comparatively rich aur happy hona — ye nature ke against lagta hai."

Bahar se Halliwell bhi happy lag raha tha, lekin andar se wo jal raha tha. 2 mahine baad, August 10, 1967 ki subah, Halliwell ne Orton ko hammer se maar kar uska murder kar diya. Usne 21 sleeping pills le li aur khud bhi mar gaya. Ek note chhoda: "Agar aap Orton ki diary padhein, sab samajh aa jaayega."

## Interpretation

Halliwell apni mental deterioration ko mental illness ke roop mein dikhana chahta tha, lekin Orton ki diaries ne uske saamne sach la diya — ye sab envy tha, bilkul clear envy. Usne diaries chhupke padhi thi, jinmein unki early struggle aur equality ka zikr tha. Jaise-jaise Orton famous hota gaya, diaries mein Halliwell ke rude behavior, uska gussa aur inferiority complex clear dikhne laga. Orton ne ye sab bilkul detached aur thode contempt ke saath likha.

Halliwell sirf ek cheez se satisfy hota — agar Orton ek baar fail hota, jisse wo dono fir se ek jaise feel karte, jaise pehle struggle ke time hota tha. Lekin jab aisa nahi hua, jab Orton aur successful hota gaya, Halliwell ne ek hi raasta chuna: un dono ko barabar kar diya, death mein. Murder ke baad, Halliwell khud bhi almost Orton jaisa famous ban gaya — posthumously.

Orton ko Halliwell ki condition samajh aayi thi, lekin wo ya toh apni success ko thoda downplay kar sakta tha, thoda vulnerable ya anxious dikh kar Halliwell ke envy ko diffuse kar sakta tha, ya fir Halliwell ko chod kar nikal jaata, kyunki envy ek viper ki tarah hoti hai — andar hi andar grow karti hai aur ek din explode karti hai.

Zindagi mein sirf ek chhoti minority successful hoti hai, aur unke aaspaas ke log — especially close friends aur old circle — unse jealous ho jaate hain. Unki khud ki stagnation unke dimaag mein chubhne lagti hai. Kierkegaard ne envy ko "unhappy admiration" bola hai. Tumhe ye dikhayi nahi dega, lekin feel hoga — agar tumne apne success ko smartly handle nahi kiya.

Toh ya toh tum kabhi-kabhi apni brilliance ko kam dikhana seekho — ek defect, weakness ya thoda luck ka zikr karke; ya fir naye friends banalo. Envy ki power ko kabhi underestimate mat karo.

OBSERVANCE OF THE LAW

Medieval Florence ki prosperity mainly merchant class aur craft guilds ki wajah se thi, jinhone ek aisi republic banayi thi jo unhe nobility ke oppression se protect karti thi. High office sirf kuch months ke liye milta tha, jisse koi ek person permanent dominance nahi bana sakta tha. Is wajah se political factions constantly power ke liye fight karte the, but system ne tyrants aur dictators ko door rakha. Medici family bhi kaafi centuries tak is system mein quietly rehti rahi — unka origin humble tha, ek apothecary family ke roop mein, typical middle-class citizens.

Late 14th century mein Giovanni de' Medici ne banking se ek modest fortune banaya, tab Medici family ek significant force banne lagi. Giovanni ke death ke baad, uske son Cosimo ne business sambhala, aur apna talent quickly prove kiya. Business flourish hua aur Medici family Europe ki top banking families mein count hone lagi. But Florence mein unka ek strong rival bhi tha — Albizzi family. Florence ke republican system ke bawajood, Albizzis ne alliances ke through government control monopolize kar liya tha, aur apne logon ko major offices mein appoint karte rahe.

Cosimo ne openly oppose nahi kiya, balki unko silent support diya. Jabki Albizzis apni power ko flaunt kar rahe the, Cosimo purposely background mein raha. Lekin Medici ki wealth itni zyada ho gayi ki ignore karna mushkil ho gaya. 1433 mein, Albizzis ne Cosimo pe republic ke against conspiracy ka charge laga kar usse arrest karwa diya. Kuch log Cosimo ko execute karna chahte the, lekin civil war ke fear ki wajah se finally usse Florence se exile kar diya gaya. Cosimo ne quietly leave kar diya — usse pata tha ki kab low profile lena wise hota hai.

Next year, Albizzis ke khilaf logon mein yeh fear spread hone laga ki wo ek dictatorship establish kar rahe hain. Dusri taraf, Cosimo ne apni wealth ka smart use karke, exile ke bawajood, Florence ke affairs mein influence banaye rakha. Civil war hua, aur September 1434 mein Albizzi power se gir gaye, unhe bhi exile kar diya gaya. Cosimo ne Florence wapas aake apni position restore kar li.

Lekin ab situation delicate thi: agar wo Albizzis ki tarah ambitious dikhta, toh log uske khilaf ho jaate, jo uske business ke liye dangerous hota.

Next part jo mythological story hai, wo already pehle translate ho chuki hai. Agar aap chahein toh usse dubara refine karke merge kar sakta hoon, ya sirf Cosimo Medici wala part chahiye — please confirm.

Agar Cosimo politics se door rehta, toh dusre log Albizzi ki tarah power mein aake Medici family ko punish kar sakte the. Usne ye problem do tarike se solve ki: secretly apni wealth se influential citizens ko kharida, aur apne allies (jo middle class se the taaki unka

connection usse na dikhe) top government posts mein laga diye. Jo log uski political power se pareshan hote, unpe extra taxes laga diye jaate ya unki properties uske banker friends ke through le li jaati. Republic sirf naam ka reh gaya, asli control Cosimo ke paas tha.

Lekin ye sab behind the scenes tha. Publicly, Cosimo ek simple aadmi ki image maintain karta. Jab woh Florence ke streets mein chalta, simple kapde pehenta, sirf ek servant hota, aur bade logon ko respect se bow karta. Horse ke bajaye mule pe ride karta. Public matters pe kabhi opinion nahi deta, jabki 30+ years tak usne Florence ki foreign affairs handle ki. Charity karta, merchant class se relations banaye rakhta, aur public buildings fund karta jo city ke pride ka source banti. Jab usne Fiesole mein apne liye palace banwaya, toh Brunelleschi ke fancy design ko reject kar diya, aur humble architect Michelozzo ka simple design chuna. Ye palace Cosimo ki strategy ka perfect symbol tha – bahar se simple, andar se luxurious.

Cosimo ka death 1464 mein hua, after 30 years of ruling. Citizens uske liye grand tomb aur elaborate funeral plan kar rahe the, lekin deathbed pe usne bola tha ki “no pomp or demonstration” ho. 60 years later, Machiavelli ne usko sabse wise prince kaha: “kyunki usne samjha ki extraordinary cheezein jo roz dikhti hain, woh zyada envy create karti hain compared to woh kaam jo quietly ache se kiye jaate hain.”

## Interpretation

Cosimo ke friend, bookseller Vespasiano da Bisticci ne likha: “Jab bhi Cosimo kuch achieve karna chahta, toh ensure karta ki initiative dusre logon se aata lage, taaki log usse jealous na ho.” Uska ek favourite quote tha: “Envy is a weed that should not be watered.” Democratic environment mein envy bahut powerful hoti hai, aur isiliye Cosimo ne kabhi apni greatness openly show nahi ki. Iska matlab ye nahi ki great banna galat hai – bas ye game of appearance samajhna padta hai. Masses ka envy easily deflect kiya ja sakta hai: unki tarah dikho, unke values adopt karo. Neeche ke logon ke saath alliance banao, unko power mein lao taaki future mein woh tumhara support karein. Kabhi bhi apni wealth show mat karo, aur apni real influence ko hide karke rakho. Dusron ko respect dikhane ka drama karo jaise woh tumse zyada powerful ho.

Cosimo ne ye game masterfully khela – woh appearance ka con artist tha. Koi nahi samajh paya uski asli power kitni badi thi, kyunki uska modest behavior sab kuch hide karta tha.

Agar tum soch rahe ho ki apni success ya qualities show karke tum admiration kamaoge, toh ye foolishness hai. Jab tum dusron ko unki kamzori ka ahsaas dilate ho, toh woh admiration ke naam pe sirf envy feel karte hain, jo dheere-dheere tumhe undermine karegi. Jo fool hota hai, woh apne victories show karke envy ke gods ko invite karta hai. Power ka

master samajhta hai ki doosron se superior dikhna zaroori nahi, asli superiority hi matter karti hai.

“Of all the disorders of the soul, envy is the only one no one confesses to.”
– Plutarch, c. A.D. 46–120

## KEYS TO POWER

Human nature ko inferiority feel karna bahut uncomfortable lagta hai. Jab hume kisi ka skill, talent ya power hamse zyada dikhta hai, to hum andar se disturb ho jaate hain — kyunki mostly log apne baare me high opinion rakhte hain. Aur jab koi saamne se better niklta hai, to hume realize hota hai ki hum utne extraordinary nahi jitna soch rahe the.

Ye discomfort zyada der tak nahi tikta — aur dheere-dheere ugly emotions jaag uthte hain. Sabse pehle hota hai **envy**. Hum sochte hain — "kaash mere paas bhi uski skill hoti, to main bhi successful hota." Lekin envy sirf takleef deti hai, na to peace milta hai, na hi equality. Aur hum openly admit bhi nahi kar sakte ki hum jealous hain — kyunki society me envy ko weakness maana jaata hai. Apne close friends ke saath hum apne kuch secret desires share kar lete hain, lekin jealousy nahi. Isliye ye emotion andar chhup jaata hai.

Phir hum alag-alag tariko se is envy ko disguise karte hain. Jaise — jis bande se jealous hain, uski burai nikalte hain: "Haan smart hai, par koi ethics nahi." Ya bolte hain, "Power to hai, par cheat karke mili hai." Agar bura bol nahi paate, to kabhi kabhi over-praise karte hain — jo envy ka ek aur mask hota hai.

Is dangerous emotion se deal karne ke kuch strategies hain:

**1st**, accept karo ki hamesha koi na koi tumse better hoga, aur tum envy feel karoge. Lekin is feeling ko ek push banao — us level tak pahuchne ke liye. Agar envy ko andar hi andar pressure banao, to wo soul ko poison kar deta hai. Lekin agar isse productive direction do, to ye tumhe grow karne me madad karega.

**2nd**, jaise jaise tum power ya success gain karoge, log tumse jealous honge — chahe wo dikhayein ya na dikhayein. Unke superficial words par na jao. Dhyan do unke sarcastic comments, backhanded praise, ya aankhon me chhupi resentment pe. Envy ko time pe na pehchanna hi problem create karta hai.

**3rd**, samjho ki jab log jealous hote hain, to wo tumhare against secretly kaam karte hain.

Jo banda jealous hota hai wo apne emotions ko chhupata hai — jaise koi secret sinner. Wo pretend karta hai ki usse kisi aur ki superiority ka farq nahi padta — na dekhta hai, na sunta hai, na jaanta hai. Lekin andar hi andar wo usse jala jaa raha hota hai. Dusri side, wo poori koshish karta hai ki kisi bhi superior talent ko highlight hone na de. Aur agar kabhi wo dikh bhi gaya, to uspar criticism, sarcasm, ya jhooti burai (slander) barsa deta hai — jaise koi zahreela frog apne hole se poison thookta hai.

Aur dusri taraf, wo deliberately average ya inferior logon ko promote karta hai — sirf isliye taki real talent dab jaaye.

Aeschylus ne kaha tha:
*"Bahut kam log apne friend ki success ko bina envy ke accept kar paate hain. Aur jealous mind me cold poison chipak jaata hai, jo uske har pain ko double kar deta hai. Apne dard ko wo palta hai, lekin doosre ki khushi uske liye ek curse ban jaati hai."*

JOSKI'II AM) IIIS C.O.VI'

Old Testament, Genesis 37:3-20
Israel Joseph ko apne sabhi bachchon se zyada pyaar karta tha, kyunki wo uski budhape ki aulad tha. Usne Joseph ke liye ek **coat of many colors** banwaya.

Joseph ke bhai usse **envy** karne lage. Jab unhone use door se aate dekha, to unhone milkar uske khilaaf saazish ki — usse maar dalne ki.

Unhone ek doosre se kaha, "Dekho, ye **dreamer** aa gaya. Chalo use maar dete hain aur kisi pit me daal dete hain. Phir logon se kahenge ki koi **evil beast** ne use kha liya. Dekhte hain uske dreams ka kya hota hai."

Jab **Pope Julius** ne pehli baar Michelangelo ka tomb design dekha, to wo itna impressed hua ki turant usse **Carrara** bhej diya — marble khudwane ke liye. Usne **Alamanno Salviati** (Florence) ko kaha ki Michelangelo ko **1000 ducats** diya jaye.

Michelangelo ne wahan 8 months se zyada time bitaya — sirf 2 kaarigar aur ek horse ke saath, aur khaane ke alawa aur kuch nahi. Jab kaafi marble ready ho gaya, to usne usse coast tak le jaakar ship kiya.

**Envy** hamesha directly saamne nahi aata. Kuch log chupke se tumhare raste me obstacles create karte hain — bina kisi clear wajah ke. Jab tak tumhe samajh aata hai ki kisi ki feelings ke peeche **envy** tha, tab tak kaafi late ho chuka hota hai.

Tumhare excuses, tumhari fake humility, ya tumhara defensive behavior, problem ko aur badha deta hai.

Isliye best strategy ye hai ki envy ko shuru hone se pehle hi rok diya jaye — baad me tackle karna bahut mushkil hota hai.

Problem often tumhare khud ke actions se shuru hoti hai — tumhara unaware behavior envy ko stir karta hai. Agar tum ye samajhne lago ki tumhari kaun si qualities envy create karti hain, to tum usse control kar sakte ho — uske poison ke daant nikalne jaise, pehle hi.

**Kierkegaard** ke hisaab se kuch log aise hote hain jo envy create karte hain, aur wo utne hi guilty hote hain jitne wo log jo envy feel karte hain.

Sabse obvious example: Jaise hi unke saath kuch accha hota hai — luck se ya talent se — wo loudly har jagah ghooshna kar dete hain. Unhe dusron ko inferior feel karwane me maza aata hai.

Lekin kuch log subtle tareeke se envy jagate hain — bina jaane, bina intention ke — aur wo bhi apne problems ke liye partly responsible hote hain. **Natural talent wale log** especially envy attract karte hain.

**Sir Walter Raleigh** England ki Queen Elizabeth ke court ke most brilliant logon me se ek tha.

Wo ek scientist tha, top-level poet, leader, entrepreneur, sea captain — aur saath hi ek dashing handsome courtier bhi. Queen ka favorite ban gaya tha.

Lekin jahan bhi jaata, log uska raste rokne lagte. Aakhir me uska downfall hua — jail bhi gaya, aur phir uski execution tak baat pahuch gayi.

Raleigh ko samajh hi nahi aaya ki court me uske against itna resistance kyu tha. Usne kabhi apne talent ko disguise nahi kiya, balki sabke saamne openly flaunt kiya — ye sochkar ki log impressed honge.

Lekin actually log jealous ho gaye. Wo chup enemies ban gaye — aur jaise hi usse koi galti hui, unhone uska pura career destroy kar diya.

Technically, usse **treason** ke case me execute kiya gaya — lekin real wajah envy thi, jo hamesha kisi aur chehre ke peeche chhupi hoti hai.

Sir Walter Raleigh ke case mein jo envy thi, woh sabse dangerous type ki thi — yeh envy uske natural talent aur grace se inspire thi. Usse lagta tha ki yeh qualities poori tarah se dikhni chahiyein. Paisa ya power toh log pa sakte hain, par intelligence, good looks, aur

charm jaise traits kisi aur ke paas nahi ho sakte. Jo naturally perfect hote hain, unhe apni brilliance ko hide karne ke liye aur mehnat karni padti hai. Unhe chhoti-moti flaws dikhani padti hain taaki envy grow na ho. Yeh common aur naive mistake hoti hai ki log samajhte hain ki wo apne natural talents se logon ko impress kar rahe hain, jabki asli mein log unse jalne lagte hain.

Power ke world mein ek aur badi danger hoti hai — jab koi achanak se promote ho jata hai, ya koi unexpected success milti hai. Aise moment pe, apne former peers mein jealousy zaroor trigger hoti hai.

1651 mein jab Archbishop de Retz ko cardinal banaya gaya, toh unhe pata tha ki unke kuch ex-colleagues unse jealous hain. Unhone wisely socha ki neeche waalon ko alienate karna galti hogi, isliye unhone apni success ko luck ka result dikhaya, apne merit ko downplay kiya. Unhone humble aur polite behave kiya, jaise kuch badla hi na ho — jabki reality mein unke paas ab zyada power thi. Unhone likha, "yeh policies kaafi helpful rahi, kyunki isne logon ki envy ko kam kiya — aur yeh ek badi secret hai."

Toh aap bhi de Retz ke example ko follow karo — apne success ko thoda lucky dikhana shuru karo, taaki doosre logon ko lage ki aapki happiness attainable hai, aur unhe jealous hone ki need na lage. Lekin dhyan rahe, yeh act fake na lage. Agar aapki modesty fake lagi, toh log aur zyada jealous ho jaayenge. Aapka humble behavior genuine lagna chahiye. Power ka matlab yeh nahi ki aap apne old peers ko ignore karo — real power tabhi sustain hoti hai jab aapke paas wide aur strong support ho. Aur envy silently us support ko destroy kar sakta hai.

Kisi bhi political power ka nature hi aisa hota hai ki envy create hoti hai. Isse avoid karne ka best tareeka yeh hai ki aapko unambitious dikhna chahiye. Jab Ivan the Terrible ki death hui, toh Boris Godunov ko pata tha ki wahi Russia ka leader ban sakta hai. Lekin agar wo openly position ke liye eager dikhata, toh dusre log suspicious ho jaate. Toh usne baar-baar crown lene se mana kar diya, jab tak log usse force na karein. George Washington ne bhi same approach follow kiya — pehle American Army ka Commander-in-Chief banne se mana kiya, phir President banne se. In dono cases mein, uski popularity aur badh gayi. Jab log samajhte hain ki koi insaan power ka peecha nahi kar raha, toh wo usse power dene mein jealous nahi feel karte.

Sir Francis Bacon ke according, wise log apni power ko duty aur sacrifice ke form mein dikhate hain. Jab aap apni responsibilities ko ek burden ke tarah project karte ho, toh log aapko envy nahi karte, balki aapke liye sympathy feel karte hain. Apni struggles ko highlight karo, taaki envy danger na ban kar aaye, balki log aapka moral support ban jaayein. Isi trick ka ek version yeh bhi hai ki aap hint do ki aapka good fortune doosron ke kaam aayega. Jaise ki ancient Athens ke ek wealthy general Cimon ne kiya — usne logon ko generously donate

kiya, taaki politics mein uska influence resentment create na kare. Is strategy ne usse ostracism aur banishment se bacha liya.

Painter J.M.W. Turner ne envy avoid karne ke liye ek aur creative tareeka use kiya. Usse pata tha ki uski color skills itni advanced thi ki baaki artists apni paintings uske paas lagane se darte the. Usse samajh aaya ki yeh fear eventually envy ban jayega, aur galleries uski work ko reject kar sakti hain. Toh kabhi-kabhi Turner apni painting ke colors ko soot se dull kar deta tha, taaki baaki artists comfortable feel karein.

(Rome se lautne ke baad, Michelangelo ne marbles ko ship karne ke liye apne ek aadmi ko bhej diya.)

Michelangelo ne jab Rome bhejne ke liye marble ka immense stock ship kiya, toh jab woh sab piazza mein spread hua, log usse dekhkar admire karne lage. Pope bhi bahut khush hua aur usne Michelangelo par bahut saare favors barsaaye. Jab Michelangelo ne un marbles par kaam shuru kiya, pope baar-baar usse personally milne uske ghar jaane laga — usse bhai jaise treat karta tha, aur usse tomb aur doosri cheezon par baat karta tha. Aur taaki pope usse aasani se mil sake, usne ek private drawbridge banwane ka order diya jo corridor se directly Michelangelo ke room tak jaata tha.

Lekin court ke atmosphere mein jaise hota hai, aise continuous favors ne court mein envy create kar di. Aur envy ke baad persecution bhi shuru ho gaya. Bramante, jo ek architect tha aur pope ka favorite bhi tha, usne pope ka mind change karwa diya. Usne pope ko yeh bolkar dara diya ki apne lifetime mein apni tomb banwana unlucky hota hai — aur bhi kai aisi baatein boli. Sirf envy hi nahi, fear bhi Bramante ke motive ka part tha, kyunki Michelangelo ne uski kai galtiyon ko expose kiya tha. Bramante ko pakka yakeen tha ki Michelangelo uski galtiyon ko samajh chuka hai, isliye woh hamesha usse ya toh Rome se door bhejne ki koshish karta, ya kam se kam pope ki nazar mein uski value kam karne ki.

Tomb wale matter mein Bramante successful raha. Koi doubt nahi hai ki agar Michelangelo ko original design ke according tomb complete karne diya jaata, toh woh apna talent poori duniya ke saamne dikhata, aur phir kisi bhi aur famous artist ke liye uska position lena impossible ho jaata.

Kya kabhi kisi ne honestly accept kiya hai ki wo jealous hai? Jealousy kuch aisi cheez hai jo logon ko even crime se bhi zyada shameful lagti hai. Log na sirf isse deny karte hain, balki agar kisi intelligent insaan pe jealousy ka doubt bhi hota hai, toh log us par believe nahi karte. Par jealousy brain mein nahi, heart mein hoti hai — aur koi bhi intelligence uska immunity nahi deta.

Billy Budd, Herman Melville (1819–1891)

Gracian ke according, envy ko deflect karne ka ek effective tareeka yeh hai ki powerful log apne aap mein koi chhoti weakness dikhayein — jaise koi harmless bad habit ya choti social mistake. Envy karne waalon ko kuch chhoti cheez chabaane ke liye do, taaki unka dhyan aapki real power se hat jaye. Hamesha yaad rakho: appearances se khelna padta hai, but end mein real power hi matter karti hai.

Kuch Arab countries mein log apni wealth publicly show nahi karte — jaise Cosimo de Medici karta tha — sirf ghar ke andar luxury dikhata tha. Aap bhi is wisdom ko apni personality pe apply karo.

Envy ke kuch disguise se bhi savdhaan raho — jaise agar koi aapki excessively tareef kar raha ho, toh woh bhi ek sign hai envy ka. Shayad wo aapko itna praise kar raha hai ki aap us expectation ko kabhi meet na kar paao — ya secretly aapke against kuch plan bana raha ho. Waise hi, agar koi hamesha aapka critic hai ya aapko publicly insult karta hai, toh wo bhi envy ka signal ho sakta hai. Aise logon ko samajh lo aur unki batein personally mat lo. Best revenge yeh hai ki unki presence ko ignore karo.

Un logon ki help karne ki koshish mat karo jo aapse jealous hain — unhe lagega ki aap unke upar meherbani dikha rahe ho. Jaise Joe Orton ne jab apne lover Halliwell ko ek gallery dhoondhne mein help ki, toh usse Halliwell ki jealousy aur bhi badh gayi, aur usse inferior feel hone laga.

Jab envy apna asli face dikha deta hai, toh best solution hota hai us environment se door chale jaana, un jealous logon ko unki hi negativity mein jalne ke liye chhod dena.

Kuch environments jealousy ko aur bhi zyada badhaate hain — jaise peers ke beech ya jahan equality ka illusion ho. Democratic settings mein bhi, jahan power openly dikhana frowned upon hota hai, jealousy easily trigger hoti hai. Aise environments mein extra careful raho. Jaise filmmaker Ingmar Bergman ko Swedish tax authorities ne target kiya kyunki woh standout karta tha — aur wahan society standout hone walon ko pasand nahi karti. Aise cases mein envy unavoidable hoti hai — aap bas isse gracefully accept karo, aur personally mat lo.

Jaise Thoreau ne kaha tha, "*Envy is the tax which all distinction must pay.*"

mage: Ek Garden of Weeds. Tum chahe unhe feed na karo, par jaise hi garden ko water karte ho, wo automatically grow karte hain. Tumhe pata bhi nahi chalta, aur wo lambe aur ugly ho jaate hain — kisi bhi beautiful cheez ko bloom karne nahi dete. Jab tak late na ho jaaye, har cheez ko blindly water mat karo. Envy jaise weeds ko tabhi destroy karo jab unke paas feed karne ke liye kuch ho hi na.

Authority: Kabhi-kabhi apne character ki ek harmless defect dikha do. Kyunki envy wale log sabse perfect logon ko bhi blame kar dete hain ki unmein koi flaws nahi hai. Aise log fault dhoondhne ke liye Argus jaise ban jaate hain — unke liye yehi ek comfort hoti hai. Isiliye envy ke poison ke phatne se pehle, apne valor ya intellect mein ek choti si weakness dikhakar use neutralize kar do. Ye ek red cape jaisa hota hai jo tum Horns of Envy ke samne wave karte ho taaki tumhara greatness bacha rahe.
*(Baltasar Gracian*, 1601–1658)

REVERSAL

Envious logon se cautious rehna zaroori isliye hota hai kyunki wo hamesha indirectly harm karne ki koshish karte hain. Lekin kabhi-kabhi unke around carefully walk karna unki jealousy ko aur badha deta hai. Jab wo notice karte hain ki tum unse bachke chal rahe ho, toh unhe lagta hai ki tum aur bhi superior ho.

Isiliye envy root lene se pehle hi action lena best hota hai.
Agar envy already aa chuki hai — chahe tumhari wajah se ya nahi — toh kabhi-kabhi uska opposite approach lena chahiye:
Apne envy karne walon ke liye full disdain show karo.
Apni perfection ko chhupane ke bajaye openly dikhao. Har nayi success ko unhe burn karne ka mauka banao. Tumhari power aur good fortune unke liye jeeti jaagti punishment ban jaati hai.

Agar tum ek aise position mein pahuch jao jahan tumhari power unquestionable ho, toh envy ka koi asar nahi padta — aur yehi sabse best revenge hai:
Wo jealousy mein fase rehte hain, aur tum apni power mein free hote ho.

Jaise Michelangelo ne Bramante par triumph paaya — wo architect jinhone Pope Julius ko uske tomb design ke against kar diya tha. Bramante Michelangelo ke godlike skills se jealous tha, aur tomb cancel hone ke baad usne ek aur chaal chali — Pope ko convince kiya ki Michelangelo ko Sistine Chapel paint karne ka kaam diya jaaye. Ye project itne saal leta ki Michelangelo apne sculptures complete hi nahi kar pata. Aur Bramante ko lagta tha ki Michelangelo painting mein sculpture jitna skilled nahi hai, isiliye chapel uski image spoil kar dega.

Michelangelo ko trap samajh aagaya tha, lekin Pope ke request ko wo mana nahi kar saka. Usne bina shikayat ke kaam accept kiya. Phir usne Bramante ki jealousy ko apni motivation bana liya — aur Sistine Chapel uska sabse perfect work ban gaya. Har baar jab Bramante uska naam sunta ya us painting ko dekhta, uski jealousy usi mein uska punishment ban jaati.
Yehi sabse sweet aur lasting revenge hota hai — jealous logon ke liye.

Jealousy aur malice pe triumph kaise paayein, ye samajhna zaroori hai. Kabhi-kabhi simple contempt kaafi nahi hota — magnanimity better hoti hai. Jo tumhara bad bola hai, uske liye agar tum koi achhi baat bol do, toh usse badi heroism koi revenge nahi hota.

Tumhari har new success un logon ke liye ek aur twist ban jaati hai us rope ka jo unki neck pe tighten ho rahi hoti hai. Tumhara heaven unke liye hell ban jaata hai.
Apne good fortune ko unke liye poison bana dena — ye sabse tough punishment maana jaata hai.
Ek envious aadmi sirf ek baar nahi marta, jitni baar wo us person ka praise sunta hai jisse wo jealous hai, utni baar uska ego crush hota hai.
Jis tarah ek insaan ki fame immortal hoti hai, usi tarah jealous aadmi ki misery bhi immortal ban jaati hai.

Fame ki trumpet ek ke liye immortality bajati hai, aur doosre ke liye uski hi envy se death ka announcement.

*(Baltasar Gracian, 1601–1658)*

# LAW 47

# DO NOT GO PAST THE MARK YOU AIMED FOR;

# IN VICTORY, LEARN WHEN TO STOP

## Judgment

Victory ka moment aksar sabse zyada dangerous hota hai. Jab jeet milti hai, toh arrogance aur overconfidence aapko us goal se aage le ja sakti hai jahan tak aap pahunchna chahte the — aur jab aap limit cross kar lete ho, toh jitne enemies haraaye the usse zyada enemies ban jaate hain. Success ko kabhi apne sir pe chadhne mat do. Strategy aur careful planning ka koi replacement nahi hota. Ek goal set karo, aur jab achieve ho jaaye, ruk jao.

## Transgression of the Law

559 B.C. mein, ek young man Cyrus ne Persia ke scattered tribes se ek huge army banayi aur apne grandfather Astyages (king of the Medes) ke against march kiya. Usne easily Astyages ko hara diya, Medea aur Persia ka king ban gaya, aur Persian Empire banana start kiya. Uske victories continuously badhti gayi — pehle Croesus (Lydia ka ruler) ko haraaya, phir Ionian islands aur chhoti chhoti kingdoms conquer ki. Usne Babylon par attack karke use bhi crush kar diya. Ab usse log *Cyrus the Great, King of the World* kehne lage.

Babylon ki riches capture karne ke baad, Cyrus ne east ki taraf dekha — Massagetai tribes par, jo Caspian Sea ke paas rehti thi. Ye ek fierce warrior race thi, jinke leader the Queen Tomyris. Inke paas Babylon jaise riches nahi the, par Cyrus ne fir bhi attack karne ka plan banaya — use lagta tha ki wo unbeatable hai. Uske army ke against Massagetai easily gir jaayenge, aur uska empire aur bhi huge ban jaayega.

529 B.C. mein Cyrus river Araxes (jo Massagetai ki kingdom ka gate tha) tak pahunch gaya. Usne river ke western side camp lagaya. Queen Tomyris ne ek message bheja:
"King of the Medes," usne likha, "Main tumhe yeh kehna chahti hoon ki yeh mission chhod do, kyunki iska end tumhare liye beneficial hoga ya nahi, yeh tum nahi jaante. Apne logon par rule karo aur mujhe mere logon ke saath rule karte hue dekhne ki himmat rakho. Par

mujhe pata hai tum peace nahi chahte."
Tomyris confident thi apni army ke strength ko lekar, aur delay nahi chahti thi. Usne offer diya ki agar Cyrus chahe toh wo apni army river ke us paar le jaayegi, taaki Cyrus safely river cross karke fight kar sake.

Cyrus agree hua, par direct attack karne ke bajay usne ek trick plan ki. Massagetai log luxuries se anjaan the. Cyrus ne river cross karne ke baad camp set kiya jisme ek royal-level ka feast lagaya — meat, delicacies aur strong wine. Usne apne weakest troops camp mein chhode aur baaki army ko river ke paas wapas le gaya.

Thodi der baad, Massagetai ka ek bada detachment camp pe attack karta hai, aur fierce battle mein sab Persian soldiers ko maar daalta hai. Par uske baad jab unhone feast dekha, toh wo sab kha peeke maze se so gaye. Raat ko Persian army wapas aayi, aur zyadatar soldiers ko maar diya, baaki ko capture kar liya. Un captured mein unka general bhi tha — Queen Tomyris ka beta, Spargapises.

Jab Queen ko yeh sab pata chala, toh usne Cyrus ko message bheja:
"Ab meri baat suno. Apne bhale ke liye keh rahi hoon — mera beta wapas do, aur mere desh se nikal jao. Tum already Massagetai ka one-third hissa jeet chuke ho — usi mein khush raho. Agar tumne mana kiya, toh main sun (jo humara master hai) ki kasam khaake kehti hoon ki tumhe itna khoon doongi jitna tum pee bhi nahi sakte — itna greedy ho tum."

Cyrus ne uski baat ka mazak udaaya. Usne mana kar diya. Uska kehna tha ki wo in barbarians ko completely destroy karega.

Queen ka beta, jab use samajh aa gaya ki usse chhoda nahi jaayega, toh wo...

Do cockerels ek dungheap (kachre ke dher) par lad rahe the. Ek cockerel strong tha, usne doosre ko hara diya aur usse wahan se bhaga diya. Saari hens us winner cockerel ke aas-paas aa gayi aur uski tarif karne lagi. Cockerel chahta tha ki uski strength aur victory next yard tak famous ho.

Toh wo barn ke upar uda, apne wings flap kiye aur zor se bola, "Mujhe dekho sab log, main ek victorious cockerel hoon. Duniya ka koi bhi cockerel meri strength se match nahi kar sakta."

Abhi wo bol hi raha tha ki ek eagle aaya, usse pakad ke le gaya aur apne nest me le jaakar maar diya.

Cross-examination ke context me:

Apni cross-examination ko kab end karna hai, ye sabse important skill hoti hai. Agar aapne witness se koi bada contradiction nikal bhi liya ho, to bhi uske baad extra questions puchhte rehna galat hota hai. Jury par jo impression aapne banaya tha, wo lose ho sakta hai. Isliye, jab aapne apna point strongly prove kar diya ho, to wahi par ruk jao — victory ko dilute mat hone do.

Historical Example:

Bahut baar aisa hota hai ki koi general apne king ke liye ek state jeet leta hai, soldiers ko riches se bhar deta hai, aur apni image bhi strong bana leta hai. Lekin uske baad wo itna powerful ban jaata hai ki uski jeet uske king ke liye hi danger ban jaati hai.

Cyrus ka example lo — usne apna bada empire create kiya, lekin jab usne Massagetai tribe ko attack kiya, jo ek warrior tribe thi jinki queen Tomyris thi, tab uski arrogance ne usse barbaad kar diya.

Cyrus ne ek smart trap lagaya — ek fancy camp chhoda, jisme wine aur delicious food tha. Jab Tomyris ke soldiers wahan aaye, to wo sab enjoy karke so gaye. Us raat Cyrus ne unpe attack kiya, sabko maar diya aur Queen ka beta bhi pakad liya.

Queen Tomyris ne warning bheji — beta chhod do. Cyrus ne ignore kiya. Result: uska beta suicide kar leta hai. Tomyris furious ho jaati hai, apni army ikatthi karke Cyrus par full attack karti hai. Battle me Cyrus mar jaata hai, aur uski body ka sir cut karke Queen usse blood se bhari wineskin me daal deti hai. Wo kehti hai: "Tumne mere bete ko cheen liya, ab tum apne share ka khoon pee lo."

Interpretation:

Victory sabse zyada intoxicating cheez hoti hai — aur sabse dangerous bhi.
Cyrus jaise bohot saare rulers apni jeet se overconfident ho jaate hain. Wo samajhte hain ki har next battle bhi pehle jaise hi jeeti jaa sakti hai — same tricks, same force.

Lekin power ke world me reason sabse important hota hai.
Kabhi bhi ek emotional high par decision mat lo. Jab bhi tum jeeto, thoda peeche hat jao. Socho — kya yeh jeet situation-specific thi? Kya ye baar-baar repeat ho sakti hai? History full hai aise empires se jo jeet gaye, lekin ruk nahi paye, consolidate nahi kar paye — aur end me gir gaye.

OBSERVANCE OF THE LAW

History me kisi bhi insaan ki position itni delicate aur risky nahi thi jitni ek king ki mistress ki hoti thi. Uske paas koi actual ya legitimate power base nahi hota tha jo mushkil waqt me kaam aaye. Uske aas-paas jealous courtiers hote the jo uske girne ka intezaar karte the. Aur kyunki uski power ka main source hota tha physical beauty, wo girna usually guaranteed aur painful hota tha.

France ke King Louis XV ne apne rule ke early days me official mistresses rakhna shuru kiya. Lekin har mistress ka time bahut short hota — kuch saalon me hi unka charm khatam ho jaata. Fir aayi Madame de Pompadour. Jab wo sirf 9 saal ki thi, ek middle-class ladki jiska naam Jeanne Poisson tha, ek fortune-teller ne usse bola ki wo ek din king ki favorite banegi. Ye dream us waqt impossible lagta tha, kyunki royal mistresses hamesha aristocracy se aati thi. Phir bhi Jeanne ne believe kiya ki wo king ko seduce karegi — aur yahi uska obsession ban gaya.

Usne un sab skills me mastery hasil ki jo ek royal mistress ke paas honi chahiye — music, dance, acting, horseback riding — aur har ek field me wo excellent ban gayi. Jab wo badi hui, usne ek lower nobility ke aadmi se shaadi ki — jisse use Paris ke elite salons tak access mil gaya. Jaldi hi uski beauty, charm aur intelligence ka naam phail gaya.

Jeanne Poisson ne Voltaire, Montesquieu jaise top intellectuals ke saath close friendship bana li, lekin wo kabhi apna bachpan ka goal nahi bhooli — king ka dil jeetna. Uske husband ka ek chateau tha jahan king hunting ke liye aata tha. Jeanne wahan zyada time bitane lagi. Wo king ki movements ko eagle ki tarah observe karti thi, aur is tarah se apne aapko uske saamne present karti thi jaise wo “accidentally” usse mil rahi ho — kabhi walking me apni most attractive dress me, kabhi apni stylish coach me ride karte hue.

King ne us par dhyan dena start kiya, aur jo bhi wo hunt me maar ke laata, Jeanne ko gift dene laga.

1744 me Louis ki current mistress Duchesse de Châteauroux ki death ho gayi. Jeanne ne turant action liya. Wo har jagah appear hone lagi jahan king jaata: masked balls, opera — aur har jagah apne skills showcase karti — dancing, singing, flirting. Finally king uski charms ke aage haar gaya, aur September 1745 me Versailles me ek ceremony ke through Jeanne, jo ab 24 saal ki thi, official royal mistress ban gayi. Usse palace me apna private room diya gaya, jahan king ek secret stairway aur back door ke through kabhi bhi aa sakta tha. Aur jab court me log uski low origin ko leke angry hue, to king ne use “marquise” ka title de diya. Ab wo Madame de Pompadour ke naam se jaani jaane lagi.

King Louis XV ka nature aisa tha ki boredom usse mentally disturb kar deta tha. Pompadour ko pata tha uska charm tab tak chalega jab tak wo king ko entertain kar sakti hai. Isliye usne palace me constant theatre performances arrange ki, jisme wo khud perform karti. Wo hunting parties, masked balls, aur har tarah ke lavish events organize karti thi taaki king ka interest bana rahe — bedroom ke beyond bhi. Usne apne aapko arts ki patron bana diya, aur fashion aur taste ki ultimate judge ban gayi.

Jitni uski success badhti gayi, utne uske enemies court me badhte gaye. Lekin Pompadour ne in sabko ek unique way me handle kiya — politeness se. Jo log uski low birth ko leke jealous the, unhe usne charm aur grace se jeet liya. Sabse shocking move ye tha ki usne queen se dosti kar li, aur insist kiya ki Louis apni wife ke saath zyada time spend kare aur use better treat kare. Aakhir me royal family ko bhi usse accept karna pada.

History mein kisi bhi insaan ka position itna delicate aur risky nahi tha jitna king ke mistress ka hota tha. Uske paas na toh koi real power base hoti thi, na hi koi official status. Court mein log hamesha uske girne ka intezaar karte rehte the. Aur kyunki uski power ka main source uski physical beauty hoti thi, uska downfall almost certain hota tha.

France ke King Louis XV ne apne rule ke early days mein official mistresses rakhna start kiya. Har mistress ka time short hota tha, kuch saal se zyada nahi. Lekin fir aayi Madame de Pompadour. Jab wo sirf 9 saal ki thi, uska naam Jeanne Poisson tha aur ek fortune-teller ne usse kaha ki wo ek din king ki favorite banegi. Yeh baat absurd lagti thi, kyunki royal mistresses mostly aristocracy se aati thi. Lekin Jeanne ne is prediction ko seriously liya, aur yeh uska obsession ban gaya.

Usne wo sab skills seekhi jo ek king's mistress mein honi chahiye—music, dance, acting, horseback riding—and she became excellent in all. Usne lower nobility ke ek aadmi se shaadi ki, jisse usse Paris ke best salons tak access mil gaya. Dheere-dheere uski beauty, talent, charm aur intelligence ki reputation spread hone lagi.

Wo Voltaire aur Montesquieu jaise great minds ki dost ban gayi, lekin uska main goal hamesha king ka dil jeetna hi tha. Uske husband ka ek chateau tha jahan king hunting ke liye aate the. Jeanne wahaan aksar jaane lagi. Wo deliberately apne best attire mein king ke saamne appear hoti thi. Dheere-dheere king usse notice karne lage, aur usse apne hunting ka game gift karne lage.

1744 mein jab king ki existing mistress Duchesse de Chateauroux ki death ho gayi, Jeanne ne full-on action lena start kiya. Versailles ke masked balls, operas, har jagah wo king ke aas-paas appear hone lagi, apne saare talents show karti thi—dancing, singing, flirting. 1745 mein, finally king uske charm mein aa gaye. 24 saal ki ek middle-class ladki ko officially king's mistress banaya gaya. Usse Versailles palace mein ek private room mila jisme king ek

secret staircase ke through directly aa sakte the. Court mein jab kuch log uski low background se angry hue, king ne usse marquise ka title de diya. Tab se wo Madame de Pompadour ke naam se jaane jaane lagi.

King Louis XV boring nature ke the—thoda sa bhi boredom unhe irritate karta tha. Madame de Pompadour ne unhe engage rakhne ke liye non-stop entertainment arrange kiya—plays, hunting parties, balls. Wo France ke fashion aur taste ki trend-setter ban gayi. Court ke andar uske enemies bhi badhne lage, lekin unse wo ek nayi strategy se deal karti thi—extreme politeness. Jinhone uski low birth ka mazaak banaya, unhe charm aur elegance se jeet liya. Most surprising, usne queen se bhi dosti kar li aur king ko queen ke saath better behave karne ko kaha. Royal family bhi finally uski supporter ban gayi.

1751 mein jab wo peak par thi, uski health aur sexual energy weak hone lagi. Normally, is point par mistress ka downfall hota tha. Lekin Madame de Pompadour ne king ke liye Versailles ke ek area mein ek chhota sa brothel, *Parc aux Cerfs*, banwaya jahan wo young beautiful girls ke saath time bita sakein.

Usne kabhi jealousy ya insecurity feel nahi ki. Usse pata tha ki uski real power uske charm aur intelligence mein hai. Wo queen ke aur close ho gayi, church attend karne lagi. Jab court ke kuch enemies ne usse hataane ki koshish ki, king ne usse continue rakha—kyunki uska presence king ko emotionally stable rakhta tha. Jab uske involvement in Seven Years' War ko criticize kiya gaya, tab usne dheere-dheere public life se distance banana shuru kiya.

1764 mein, 43 saal ki umar mein wo death ho gayi. Uska mistress ke roop mein reign unprecedented 20 saal tak chala. Duke de Croy ne likha, "Sab log usse yaad karte hain, kyunki wo sabke liye helpful thi."

Interpretation

King's mistress hone ke bawajood Madame de Pompadour ne kabhi bhi apni power ko abuse nahi kiya. Baaki mistresses jaise greedy aur revengeful hone ke bajaye, usne apne enemies ko charm aur politeness se handle kiya. Jab uski physical power khatam hone lagi, usne intelligently king ke liye younger girls arrange karwa di, jisse wo khud secure rahe. Usse pata tha ki un ladkiyon mein us jaisi maturity ya charm nahi hoga, aur king unse bore ho jaayenge.

Success insaan ke mind pe ajeeb asar dalta hai—insaan khud ko unbeatable samajhne lagta hai aur jo bhi uske power ko challenge karta hai, usse wo personally le leta hai. Planning aur luck ke bajaye wo sochta hai ki uski success sirf uske character ki wajah se hai. Isliye, jab aap victory ke moment par hote ho, tab aur bhi zyada strategy aur self-awareness chahiye

hoti hai. Courtier game khelna padta hai, aur Power ke Laws ko aur carefully apply karna padta hai.

“The greatest danger occurs at the moment of victory.” — *Napoleon Bonaparte*

## Keys to Power

Power ka apna ek rhythm aur pattern hota hai. Jo log power game mein successful hote hain, woh in patterns ko control karte hain aur zarurat padne par unhe change bhi kar lete hain — jisse saamne wale confuse rahe, aur woh khud tempo set kar saken. Strategy ka main essence yeh hota hai ki next kya hoga, us par control rakha jaye. Victory ke baad aane wali excitement do tareeke se aapka control bigaad sakti hai:

Pehla, aap jis pattern se successful hue ho, use baar-baar repeat karne lagte ho bina yeh samjhe ki ab wahi direction sahi bhi hai ya nahi.

Dusra, success aapke dimaag mein chadh jaata hai, aur aap emotionally aggressive moves lene lagte ho, jo aapki jeeti hui power ko khatam kar dete hain.

Iska seedha sa lesson hai: Jo powerful hote hain, woh apne pattern aur rhythm ko kabhi predictable nahi banne dete. Woh har situation ke hisaab se course change kar lete hain, adapt karte hain, improvise karte hain. Victory milne ke baad woh rukte hain, reflect karte hain, analyze karte hain ki unki success mein luck aur situation ka kya role tha. Jaise horse riding mein kaha jaata hai — pehle khud ko control karo, phir horse ko.

Luck aur circumstances power game mein hamesha role play karte hain. Aur ironically, **good luck** zyada dangerous hoti hai. **Bad luck** aapko patience, timing aur worst-case ke liye ready rehna sikhata hai. Par **good luck** aapko yeh illusion deti hai ki aapka brilliance hi kaafi hai. Jab fortune turn karega, tab aap bilkul unprepared honge.

Machiavelli ke mutabik, yehi galti Cesare Borgia ne ki. Brilliant strategist hone ke bawajood uske paas ek Pope father ki wajah se good luck tha. Par jab father ki death hui (real bad luck), toh woh tayyar nahi tha — uske enemies ne usse destroy kar diya. Jo good luck aapko upar le jaati hai, wahi aapko neeche bhi gira sakti hai. Agar aap fall ke liye mentally ready ho, toh jab woh moment aaye, toh aapka downfall ruin nahi karega.

Kabhi-kabhi logon ki continuous success unhe fever jaisi state mein le jaati hai — chahe woh khud calm rehne ki koshish karein, unke aaspaas ke log unhe aur zyada risky steps lene ke liye push karte hain. Aise logon ke liye aapke paas ek clear strategy honi chahiye. Sirf

moderation preach karne se aap weak ya boring lagoge. Agar aap victory ke baad kuch nahi karte, toh log samjhenge ki aap mein power nahi hai.

Athenian general **Pericles** ne Black Sea mein 436 B.C. mein kaafi successful naval campaigns kiye. In victories ke baad Athenians ne aur conquer karne ka dream dekhna shuru kar diya — Egypt, Persia, Sicily tak ka plan. Pericles ne ek taraf unke dangerous emotions ko control kiya — hubris (overconfidence) ke dangers ke baare mein warn karke. Doosri taraf, usne chhoti-chhoti battles ladhi jo woh easily jeet sakta tha — taaki momentum bana rahe aur public ko lage ki success continue ho rahi hai.

Pericles ki strategy ki asli value tab samajh aayi jab uski death ke baad demagogues power mein aaye, unhone Sicily invade kiya, aur sirf ek galti ne poore Athenian empire ko khatam kar diya.

Agar aap sirf force use karoge, toh log react karenge. Aur agar sirf cunning tricks use karoge, toh log aapko samajhne lagenge.

16th-century ke famous Japanese general Hideyoshi ne ek baar apne master Oda Nobunaga ke liye General Yoshimoto ki army ko hara diya. Uske baad shogun aur aage badhna chahte the, lekin Hideyoshi ne unhe yaad dilaya ek purani Japanese saying: "Jab jeet jao, tab apne helmet ki strings tight karo."

Yani, victory ke baad force se cunning mein shift ho jao — dusre enemies ko seedha face karne ke bajaye unke against deceptive alliances banao. Aise aap unnecessary opposition se bach jaoge. Jab aap jeet jao, toh low profile rakho aur enemies ko relaxed feel karne do. Rhythm ka ye shift kaafi powerful hota hai.

Kai baar log apne master ko impress karne ke liye had paar kar jaate hain. Lekin zyada effort master ke dil mein shak bhi paida kar sakta hai. Macedon ke King Philip ke generals jab kabhi badi jeet laate, toh unhe turant demote kar diya jaata. Kyunki king ko lagta tha agar ek aur jeet le aaye, toh shayad ye log khud rival ban jaayein.

Aise situation mein smart yahi hota hai ki aap jeet ka credit master ko lene do aur unka trust jeetne ke liye obedient pattern follow karo.

4th-century B.C. mein General Wu Ch'i ka ek captain bina order ke attack kar aaya aur kai enemy heads le kar wapas aaya. Usse laga usne apna enthusiasm dikhaya. Lekin Wu Ch'i ne kaha, "Talented officer hai, lekin disobedient," aur uska execution kara diya.

Kabhi-kabhi jab superior aapko koi favor de deta hai, toh us moment ko greed se spoil karna dangerous hota hai. Agar aap turant aur maangne lagte ho, toh lagta hai aap insecure ho — shayad ye favor deserve nahi karte the, isliye ab zyada lene ki koshish kar rahe ho.

Best response yahi hai ki favor gracefully accept karo aur quietly step back lo. Next favor aap bina maange earn karo.

Victory ke baad stop karne ka moment bahut dramatic hota hai. Jo last hota hai wahi yaad rehta hai. Victory ke turant baad ruk jao, aage badhne se impact kam ho sakta hai — ya aap defeat bhi face kar sakte ho. Jaise lawyers cross-examination mein kehte hain: "Hamesha jeet par hi stop karo."

Image: Icarus Falling from the Sky.
Uske father Daedalus ne wax se wings banaye aur dono ne maze se fly kiya. Lekin Icarus excitement mein itna high fly kiya ki sun ne uske wings melt kar diye aur wo gir kar mar gaya.

Authority (Machiavelli):
Princes aur republics ko jeet se hi satisfy ho jaana chahiye. Zyada aim karoge toh lose karne ka risk badh jaata hai. Enemy ko insult karna victory ke overconfidence se ya false hope se hota hai — aur ye false hope actions aur words dono mein problems create karta hai. Jab mind mein ye illusion aata hai, toh log sure victory ke liye uncertain cheezon ko sacrifice kar dete hain.

REVERSAL

Machiavelli kehta hai — kisi enemy ko ya toh completely destroy karo ya fir chhodo hi mat. Half punishment sirf bitter enemy banata hai jo future mein revenge lega. Jab aap jeet jao, toh enemy ko completely crush karo. Lekin doosre logon pe unnecessary attack mat karo — naye enemies create mat karo.

Kuch log victory ke baad zyada cautious ho jaate hain, jaise ab unke paas protect karne ko zyada possessions ho gaye ho. Lekin victory ke baad wali caution kabhi bhi hesitation ya loss of momentum create nahi karni chahiye. Ye sirf rash action se protect karne ka tool hona chahiye.

Momentum ko overrate mat karo. Aap apni victories khud create karte ho — agar ek ke baad ek success mil rahi hai, toh wo aapki strategy ka result hai. Momentum mein believe karna aapko emotional bana deta hai, aur strategic thinking kam ho jaati hai. Momentum sirf unke liye hai jinke paas aur kuch nahi hota.

# LAW 48

# ASSUME FORMLESSNESS

## Judgment

Jab tum kisi form mein aa jaate ho, kisi visible plan ke through act karte ho, tab tum apne aap ko attack ke liye open kar dete ho. Iske bajaye, apne aap ko adaptable aur constantly move karne wala banao. Ye maan lo ki kuch bhi certain nahi hota, koi rule permanent nahi hota. Apne aap ko protect karne ka best way hai ki tum bilkul water ki tarah fluid and formless raho. Kabhi kisi stability ya permanent order pe depend mat karo. Sab kuch badalta rehta hai.

Martial arts mein strategy tabhi effective hoti hai jab woh samajh na aaye, form hidden ho, aur moves unexpected ho, taaki enemy kabhi ready na ho sake. Ek achha general isliye kabhi nahi haarta kyunki uski planning ka koi trace hi nahi milta. Sirf formless cheez ko hi affect nahi kiya ja sakta. Sages apne emotions chhupa lete hain, isliye unki feelings predict nahi hoti, aur woh aise operate karte hain ki koi unki boundary cross nahi kar sakta.

## Transgression of the Law

8th century B.C. tak Greece ke city-states itne bade aur prosperous ho gaye the ki unke paas apni population ko support karne ke liye zameen kam pad gayi. Isliye unhone sea ki taraf expansion start kiya—Asia Minor, Sicily, Italy aur Africa tak colonies bana dali. Lekin Sparta ek landlocked city tha, surrounded by mountains, jiska sea access nahi tha. Seafaring ka option unke paas nahi tha, toh unhone apne aas-paas ke cities par hi attack karna start kiya. 100+ years tak brutal wars ke baad unhone kaafi area conquer kar liya jo unki needs ko fulfill karta tha.

Lekin ab unke saamne naya challenge tha—jo log unhone haraye the unka ratio 10:1 tha. Matlab wo Spartan population se 10 guna zyada the. Kabhi bhi revolt ho sakta tha.

Unka solution tha: ek pure military-based society create karna. Spartans ko physically aur mentally itna tough bana diya gaya ki koi unka saamna na kar sake. Jab ek Spartan boy 7 saal ka hota tha, usse uski maa se alag karke ek military camp mein bhej diya jata tha. Wahaan usse fight karna, discipline aur hardship sikhaya jaata tha. Bed hota tha reeds ka, aur ek hi

outer garment pure saal ke liye milta tha. Koi art, music ya craft seekhne ka option nahi hota tha. Yeh sab sirf slaves ke liye allow tha.

Education ka matlab tha sirf war training. Jo bache weak dikhte the unhe mountain ke cave mein marne ke liye chhod diya jaata tha. Sparta mein money system ya trade allowed nahi tha. Wo believe karte the ki wealth selfishness aur division laati hai, jo warrior spirit ko weaken karti hai. Ek Spartan sirf agriculture se kama sakta tha, mostly state-owned lands par, jahan helots (slaves) kaam karte the.

Is single-focus approach ne unhe duniya ka most powerful infantry bana diya. Wo perfectly ordered columns mein march karte the, aur fearless fight karte the. Unke phalanx formations itne tight hote the ki wo 10x badi army ko bhi hara sakte the—jaise unhone Persians ke against Thermopylae battle mein kiya. Jab Spartan army kisi jagah march karti thi, toh enemy already terrorized feel karta tha. Aisa lagta tha unmein koi weakness hai hi nahi.

Lekin Spartan log kabhi empire banane mein interested nahi the. Wo sirf apna conquered territory secure rakhna chahte the. Unka goal tha sirf defend karna, not expand. Saalon tak unki successful system mein koi change nahi hua, kyunki unka status quo perfectly kaam kar raha tha.

Jab Spartans apni warlike culture develop kar rahe the, tabhi ek aur city-state bhi barhne lagi thi — Athens. Sparta ke opposite, Athens ne samundar ka rukh trade ke liye kiya, colonies banane ke liye nahi. Athenian log bade merchants ban gaye; unki currency — famous "owl coins" — poore Mediterranean mein chha gayi. Rigid Spartans ke comparison mein, Athenians har problem ka solution creativity se nikaalte the. Wo har situation ke according adapt karte the aur naye social structures aur arts create karte the. Unka society constantly change ho raha tha. Aur jab unki power badhne lagi, to wo Spartans ke liye ek threat ban gaye.

431 B.C. mein finally Athens aur Sparta ke beech war start hua — ye war 27 saal chala. Kaafi ups and downs ke baad, Spartan war machine jeet gayi. Ab Sparta ke paas ek empire tha, aur wo apne shell mein nahi reh sakte the. Agar unhone apna control chhoda, to Athenians wapas rise karte aur pura war waste ho jaata.

War ke baad, Athenian money Sparta mein aane laga. Lekin Spartans trained the sirf warfare ke liye, na ki politics ya economics ke liye. Wealth aur new lifestyle unko corrupt karne lage. Spartan governors jo Athenian territories rule karne gaye the, wo bhi corrupt ho gaye. Sparta ne Athens ko hara diya tha, lekin Athens ki flexible lifestyle Spartan discipline ko dheere-dheere tod rahi thi. Athens apne empire ke loss ko bhi adapt kar gaya, aur ek cultural aur economic center ban gaya.

Sparta, jo apne fixed system mein hi comfortable tha, confused hone laga. Kuch hi time baad, Sparta Thebes ke against ek important battle haar gaya. Aur ek mighty power almost overnight collapse ho gayi — kabhi wapas nahi uth payi.

## Interpretation

Evolution mein, jahan bhi kisi animal ne protective armor banaya hai, zyada cases mein wo uske liye disaster hi bana hai. Shell wale animals slow ho jaate hain, na easily food dhoondh sakte hain aur na fast predators se bach sakte hain. Jo animals sea ya sky mein freely move karte hain — unpredictable aur fast — wo zyada powerful aur secure hote hain.

Sparta ne bhi apne large enemy numbers ko control karne ke liye ek protective shell jaisa system create kiya. Lekin turtle ki tarah, unhone safety ke liye mobility sacrifice kar di. 300 saal tak unhone stability maintain ki, lekin iska cost ye tha ki unke paas warfare ke alawa kuch aur culture nahi tha. Arts nahi the jo unka tension kam kar sake. Wo sirf status quo banaye rakhne ke liye anxious rehte the.

Unke neighbours adaptable the, sea ke through naye worlds explore kar rahe the. Lekin Spartans apne rigid system mein hi bandh rahe. Agar wo jeette, to unhe naye territories govern karne padte — jo unhe chahiye nahi tha. Aur agar haarte, to unka military system collapse ho jaata — jo wo bhi nahi chahte the. Isiliye unke liye sirf stasis hi survival ka option tha. Lekin duniya mein kuch bhi permanent nahi hota. Jo system aap apni protection ke liye banate ho, wahi ek din aapki destruction ka reason ban jaata hai.

Sparta ko Athens ki army ne nahi haraaya — balki Athenian money ne. Paisa har jagah flow karta hai jahan bhi opportunity hoti hai. Use kabhi fix pattern mein control nahi kiya ja sakta. Paisa inherently chaotic hota hai. Aur long run mein, wahi paisa Athens ko real conqueror bana gaya.

Master Jowler — jiski kaan subah master ne kaat diye the — pehle to samjha ki ab to zindagi khatam ho gayi. Lekin jaise-jaise umar badhi, usne realise kiya ki usne zyada gain kiya hai. Wo naturally ladaku nature ka tha, aur har baar kisi se lad kar wapas aata to uske kaan phat jaate. Ladaku kutte ke kaan hamesha chhiley hote hain. Agar kisi ke paas sirf ek hi vulnerable point ho, to usko protect karna chahiye. Jowler ke paas ek spiked collar tha aur kaan bird jitne chhote — to wolf ko samajh nahi aata tha usse kaate kahan se.

FABLES, Jean de La Fontaine, 1621–1695

Ek bohot hi seductive aur aakhir mein hamesha fatal path hota hai — protective armor develop karna. Koi organism apne aap ko kaafi tareekon se protect kar sakta hai — conceal ho kar, tezi se bhaag kar, powerful counterattack se, ya fir apne jaise dusre individuals ke

sath milkar attack ya defense karke. Aur ek aur way hota hai — apne body ko bony plates aur spines se cover kar lena.
Lekin almost hamesha armor ka experiment fail hota tha. Aise creatures slow aur clumsy ho jaate the. Unhe dheere chalna padta tha, isliye wo mostly sirf vegetable food par survive karte the, jabki unke predators zyada "profitable" animal food khate the.
Protective armor ke repeated failures ye dikhate hain ki even lower evolutionary level par bhi — mind ne matter par jeet hasil ki. Aur isi victory ko sabse behtareen tareeke se Man ne represent kiya hai.

SCIENTIFIC THEORY AND RELIGION, E. W. Barnes, 1933

Sparta ka downfall hua uske rigid system ke andar hi — jab Athenian money ne us system ko infiltrate kiya aur uski protective armor ko dheere-dheere khokhla kar diya.
Athens aur Sparta ke systems ke beech ke battle mein, Athens creative aur adaptable tha — nayi forms le sakta tha. Sparta bas aur rigid banta gaya, jab tak ki woh toot gaya.

Duniya isi tareeke se kaam karti hai — chahe wo animals ho, cultures ho ya individuals. Jab duniya ke dangers aur harsh realities ka saamna hota hai, organisms apne aaspaas ek protection build kar lete hain — jaise armor, rigid systems, ya comfort rituals. Short term mein ye kaam karta hai, lekin long term mein ye disaster ban jaata hai.
Jo log kisi fixed system se bandhe hote hain, wo tezi se move nahi kar sakte, change ko sense nahi kar sakte, adapt nahi kar sakte. Dheere-dheere wo extinct ho jaate hain — just like the brontosaurus.
Agar tumhe ye fate avoid karna hai, toh tumhe **formless** banna padega. Koi predator uss cheez ko attack nahi kar sakta jo dikhayi hi nahi deti.

OBSERVANCE OF THE LAW

Jab World War II khatam hua aur Japanese forces (jo 1937 mein China par invade kiye the) ko finally nikaal diya gaya, tab Chinese Nationalists — jinka lead Chiang Kai-shek kar rahe the — ne decide kiya ki ab woh Chinese Communists ko hamesha ke liye khatam kar denge.
1935 mein, Communists ko Long March ke liye majboor kiya gaya tha — ek painful retreat jisme unki strength kaafi kam ho gayi thi. War ke dauraan Communists ne thoda recovery zarur kiya, lekin tab bhi unka defeat easy lag raha tha — unke paas sophisticated weapons nahi the, proper military training nahi thi, aur China ke koi major region unke control mein nahi the — bas thoda sa Manchuria.

Chiang ne decide kiya ki apni best forces ko Manchuria mein bhejenge. Plan simple tha — pehle bade cities capture karo, fir wahan se poore north industrial region mein spread

karke Communists ko wipe out karo.

1945–46 tak plan perfect chal raha tha — Nationalists ne easily cities le liye. Lekin Communist strategy bohot confusing thi. Nationalists ke attack karte hi, Communists alag-alag Manchuria ke kone-me chhup gaye. Chhoti chhoti units se wo kabhi yahan ambush karte, kabhi wahan se retreat. Kahi par rukte nahi, ek jagah hold nahi karte — totally **formless** aur unpredictable.

Nationalists ne socha ki ye cowardice aur inexperience hai. Unka maanna tha ki Mao Zedong (Communist leader) koi trained general nahi hai, sirf ek poet aur philosopher hai. Jabki Chiang ne western military theory padhi thi, specially Clausewitz jaise experts ko follow kiya tha.

Lekin dheere-dheere ek pattern dikhne laga. Jab Nationalists cities le lete the aur Communists ko useless land milti thi, tab Communists usi empty space ko use karke cities ko surround karne lagte the.
Jab Chiang kisi ek city se dusri city ki help ke liye army bhejte, Communists us reinforcement army ko gher lete. Dheere-dheere Chiang ki forces chhoti chhoti units mein toot gayi, unke supply aur communication cut ho gaye.
Nationalists ke paas better weapons the — lekin agar move hi nahi kar paaye toh weapons ka kya use?

Ek tarah ka dar Nationalist soldiers ke beech chha gaya tha. Commanders jo front line se door safe the, wo chahe Mao par hans lein, lekin jo soldiers pahadon mein Communists se lad chuke the, unhe unki elusiveness ka asli dar tha. Ab yehi soldiers apne cities mein baithe the aur dekh rahe the jaise fast-moving enemies, bilkul paani ki tarah, har taraf se un par chhaye ja rahe ho. Aisa lag raha tha jaise unki ginti millions mein ho.

Communists ne sirf physically hi nahi, mentally bhi soldiers ko gher liya tha. Constant propaganda ke through unka morale tod rahe the, aur unhe desert karne ke liye pressure daal rahe the. Nationalist soldiers mentally surrender karne lage the. Unki ghiri hui, isolated cities bina kisi direct attack ke hi collapse hone lagi. Ek ke baad ek, cities rapid succession mein girne lagi.

November 1948 mein, Nationalists ne Manchuria Communists ko surrender kar diya — ye unke technically superior army ke liye ek humiliating blow tha. Aur isi ne war ka final direction decide kiya. Agle saal tak Communists ne poora China control mein le liya tha.

Interpretation

Do board games jo war strategies ko closely represent karte hain — wo hain chess aur ek Asian game, go. Chess ka board chhota hota hai, aur comparison mein go mein attack relatively slow hota hai. Chess mein jaldi decision lena padta hai, aur usually apne pieces ko sacrifice karna ya wapas lena bekaar hota hai. Sab kuch key areas pe concentrate hota hai.

Go game zyada open aur flexible hoti hai. Ye ek large grid pe khela jaata hai jisme 361 intersections hote hain — chess ke comparison mein six times zyada. Har player ke paas black ya white stones hote hain jo wo ek ek karke kisi bhi jagah place kar sakte hain. Jab sab stones board pe aa jaate hain (52 each side), aim hota hai opponent ke stones ko encircle karke isolate karna.

Go — jise China mein wei-chi kaha jaata hai — ki game 300 moves tak chal sakti hai. Iski strategy subtle aur fluid hoti hai. Jo pattern aap starting mein banate ho, agar wo complex ho to opponent ko aapki strategy samajhna mushkil hota hai. Kisi specific area ke control ke liye fight karna worth nahi hota. Aapko bada sochna hota hai — kisi area ko chhod bhi do, agar overall board dominate kar sakte ho. Goal hota hai mobility — ek jagah stuck rehna nahi, balki chhoti chhoti jagahon mein opponent ko isolate karna aur finally unhe encircle kar dena.

Chess mein goal hota hai pieces ko directly marna, lekin go mein aim hota hai opponent ko paralysis aur collapse ki state mein le jaana. Chess linear, aggressive aur position-focused hoti hai, jabki go nonlinear aur fluid. True aggression go mein end mein dikhta hai jab winner opponent ke stones ko rapid pace mein surround karta hai.

Han-fei-tzu ka ek udaharan
Ek sage na past ko blindly follow karta hai, na hi kisi fixed standard ko har time ke liye apply karta hai. Wo current age ko samajhta hai aur us hisaab se kaam karta hai.

Sung mein ek aadmi tha jo ek field mein kaam karta tha jahan ek tree trunk tha. Ek baar ek hare full speed mein bhaagta hua us tree se takra gaya, uski neck toot gayi aur wo mar gaya. Aadmi ne apna plough side mein rakh diya aur socha ki shayad fir se ek aur hare us tree se takrayega. Lekin aisa kabhi nahi hua, aur log us aadmi ka mazaak udaya karte the.

Agar aaj koi aadmi ancient kings ki policies se present time ko govern karna chahe, to wo bhi us aadmi jaise hi hoga jo us tree ka intezaar kar raha tha.

General Rommel ne Patton se zyada creative intellect dikhaya. Wo military formalism se door rehta tha. Wo fixed long-term plans nahi banata tha, sirf initial clash ke liye planning karta tha. Uske baad wo har situation ke hisaab se apne tactics adjust karta tha.

Wo ek lightning-fast decisionmaker tha. Physically bhi utna hi fast tha jitni uski mental speed thi. Sand ke desert jahan kisi structure ka sahara nahi tha, wahan bhi wo full freedom se operate karta tha.

Jab Rommel ne British lines Africa mein tod diye, to pura northern Africa uske liye open ho gaya. Berlin ke direct orders se relatively free tha. Kabhi kabhi to Hitler ke orders bhi ignore kar deta tha. Rommel ne ek ke baad ek successful operation kiya jab tak uske paas almost pura North Africa ka control nahi aa gaya, aur Cairo uske feet ke neeche kaanp raha tha.

Chinese military strategists go game se centuries se influenced rahe hain. Iske proverbs ko baar-baar war mein apply kiya gaya hai. Mao Tse-tung khud wei-chi ke addict the, aur unki strategies mein uske principles deeply embedded the. Ek important wei-chi concept yeh hai ki board ki size ka advantage lena, har direction mein spread ho jaana taaki opponent aapke movement ko linear tareeke se na samajh sake.

Mao ne likha tha, “Har Chinese ko consciously is jigsaw pattern wali war mein fly karna chahiye.” Go mein jab aap jigsaw pattern mein pieces place karte ho, opponent confuse ho jaata hai ki aap kya kar rahe ho. Ya to wo time waste karega aapko chase karne mein, ya phir Chiang Kai-shek ki tarah soch lega ki aap incompetent ho aur khud ko secure nahi karega. Agar wo sirf ek area pe focus karega, jaise Western strategy suggest karti hai, to wo easily encircle ho sakta hai. Wei-chi style warfare mein aap enemy ke dimaag ko gherte ho — mind games, propaganda aur irritation tactics se confuse aur demoralize karte ho. Communist ka yahi strategy tha — ek aisa formlessness jo enemy ko disorient aur terrify kar deta tha.

Chess jahan linear aur direct hota hai, go ek aisi strategy represent karta hai jo aaj ke indirect warfare world mein zyada relevant hai — jahan battles vast, loosely connected areas mein hoti hain. Go ki strategies abstract aur multidimensional hoti hain, ek aise plane mein exist karti hain jo time aur space se beyond hai — strategist ka mind. Is fluid warfare mein movement ko position se zyada value di jaati hai. Aapki speed aur mobility aapko unpredictable banati hai. Jab tak enemy aapko samajhta hai, aap usse ek step aage hote ho. Instead of focusing on one spot, yeh indirect war har taraf spread hoti hai — jaise real world ki disconnected nature ka aap apne favour mein use kar rahe ho.

Ek vapor ki tarah bano. Apne opponent ko kuch solid attack karne ko mat do. Dekho kaise wo thak jaata hai aapko chase karte karte, aapki elusiveness se fight karte karte. Sirf formlessness hi aapko sach mein enemy ko surprise karne ka chance deti hai — jab tak wo samjhe ki aap ho kahan aur kya kar rahe ho, tab tak too late ho chuka hota hai.

Mao Tse-tung ne kaha tha:
*"Jab tum humse fight karna chahte ho, hum tumhe chance hi nahi dete. Jab hum tumse fight*

*karna chahte hain, hum ensure karte hain ki tum bhaag na pao, aur tumhe seedha hit karein aur destroy kar dein... Enemy agar advance kare to hum retreat karte hain; enemy agar camp kare to hum usse harass karte hain; enemy agar tired ho to hum attack karte hain; aur enemy agar retreat kare to hum chase karte hain."*

KEYS TO POWER

Human beings constantly naye forms create karte hain. Apne emotions directly express karne ke bajaye, hum unhe language ya socially acceptable rituals ke form mein express karte hain. Hum bina form ke communicate nahi kar sakte.

Lekin yeh forms constantly change hote rehte hain — fashion, style, aur har wo cheez jo moment ke mood ko reflect karti hai. Hum old generations se inherited forms ko modify karte rehte hain, aur yeh change life aur energy ka sign hota hai. Jo cheezein change nahi hoti, wo eventually dead lagne lagti hain, aur hum unhe destroy kar dete hain.

Young log is baat ka best example hain: Wo society ke imposed forms se uncomfortable hote hain. Identity fixed nahi hoti, isliye wo apne character ke saath play karte hain, different masks try karte hain taaki apne aapko express kar sakein. Yeh hi creativity aur energy form ke engine ko drive karti hai, jisse constant change aata hai.

Powerful log aksar wo hote hain jinhone apne youth mein kisi naye form ke through kuch naya express kiya hota hai. Society unko power deti hai kyunki society ko freshness chahiye hoti hai. Problem tab aati hai jab wo log conservative aur possessive ban jaate hain. Unka dream naya form create karne ka khatam ho jaata hai. Habits rigid ho jaati hain, aur unki predictability unhe weak bana deti hai. Sabko pata hota hai unka next move kya hoga. Wo respect demand nahi karte, balki boredom generate karte hain: "*Stage se utro, kisi naye ko aane do*" — aise log past mein stuck hote hain, aur funny lagte hain — jaise overripe fruit jo girne hi waala ho.

Power tabhi grow karta hai jab wo apne form mein flexible ho. Formless hone ka matlab ye nahi ki koi shape hi nahi hai — har cheez ka koi na koi form hota hi hai, usse avoid nahi kiya ja sakta. Power ka formlessness water ya mercury ki tarah hota hai — jo apne surrounding ke according shape le leta hai. Constantly change karta rehta hai, isliye predict nahi kiya ja sakta.

Jo powerful hote hain wo har waqt naye form create karte hain, aur unki power is baat mein hoti hai ki wo kitni jaldi change ho sakte hain. Dusre ke nazar mein wo formless lagte hain — enemy samajh hi nahi pata ki wo kya kar rahe hain, isliye unke paas kuch solid nahi hota attack karne ke liye. Yehi power ka asli pose hota hai — Mercury jaise elusive aur fast, jo koi bhi form le sakta tha aur Olympus mein chaos create karta tha.

Human creations hamesha abstraction ki taraf evolve karti hain — zyada mental, kam material. Ye art mein clearly dikhta hai, jahan abstraction aur conceptualism ka discovery hua; politics mein bhi, jo ab kam violent aur zyada indirect aur cerebral ho gayi hai. Warfare aur strategy bhi isi pattern ko follow karti hain.

Pehle strategy army ke land par positioning se start hui thi, jo 2D hoti hai aur topography se control hoti hai. Lekin great powers ko jab sea mein utarna pada — commerce aur colonization ke liye — to unhe naval fighting seekhni padhi. Maritime warfare mein high-level creativity aur abstract thinking chahiye hoti hai, kyunki lines constantly shift hoti rehti hain. Naval captains apne aap ko adapt karne ki ability aur unpredictable strategy se prove karte hain — wo literally 3D space mein kaam karte hain: mind mein.

Land par bhi guerrilla warfare is abstraction ki taraf ek evolution ka proof hai. T. E. Lawrence ne is warfare ke theory ko define kiya aur implement bhi kiya. Uske ideas Mao tak pahunch gaye, jise unmein wei-chi ka ek Western version mil gaya.

Lawrence Arabs ke sath tha, jo Turks ke against apni land ke liye fight kar rahe the. Uska idea tha ki Arabs desert mein blend ho jaayein, kabhi bhi ek jagah concentrate na ho, kabhi bhi ek solid target na banein. Turks confuse ho gaye — wo energy waste karte rahe move karte hue, jabki Arabs unse cat-and-mouse khelte rahe. Turks ke paas firepower zyada tha, par initiative Arabs ke paas tha — unhone kuch bhi pakadne layak nahi chhoda. Turks ki morale break hoti gayi.

Lawrence ne likha:
"Most wars were wars of contact... Ours should be a war of detachment. Humein enemy ko vast unknown desert ke silent threat se control karna hai. Jab tak attack na karein, tab tak apna presence disclose nahi karna."

Yehi ultimate strategy hai. Aaj direct war bohot risky aur costly ho chuki hai. Indirection aur elusiveness zyada effective aur low cost hoti hai. Real cost sirf mental hoti hai — soch samajh kar scattered patterns banana aur enemy ke mind aur psychology ko break karna. Aur kuch bhi unhe itna zyada irritate aur confuse nahi karega jitna formlessness.

Aaj ke time mein jahan war detachment se ladi ja rahi hai, wahan formlessness ek critical strategy hai.

Formlessness ka sabse pehla psychological requirement hai ki tum khud ko train karo ki kisi bhi baat ko personal mat lo. Kabhi bhi defensive mat bano. Jaise hi tum defensive hote ho, tumhare emotions bahar dikhte hain — aur tumhara clear form samne aa jaata hai. Tumhare opponents turant samajh jaate hain ki unhone tumhari koi weak nerve hit ki hai — aur woh fir usi point pe baar-baar attack karenge.

Isiliye khud ko train karo ki kuch bhi personal na lage. Kisi ko bhi apne upar haavi mat hone do. Ek slippery ball ki tarah bano jise pakadna impossible ho — kisi ko yeh pata na chale ki tumhe kya hurt karta hai ya tumhari weakness kya hai. Tumhara face ek formless mask hona chahiye, jisse tumhare scheming colleagues aur opponents confuse ho jaayein aur frustrate bhi.

Baron James Rothschild ne is technique ka use kiya. Ek German Jew hone ke bawajood, Paris jaise sheher me — jahan log foreigners ko pasand nahi karte the — Rothschild ne kabhi kisi attack ko personally nahi liya, na hi kabhi yeh dikhaya ki unhe hurt hua hai.

Unhone hamesha apne aap ko har political climate ke according adapt kar liya — chahe woh Louis XVIII ka formal Restoration monarchy ho, Louis-Philippe ka bourgeois rule ho, 1848 ka democratic revolution ho, ya 1852 me Louis-Napoleon ka emperor banna.

Rothschild ne sabko accept kiya aur har system me blend ho gaye. Log chaahe unhe opportunistic ya hypocrite kahe, unki value unke politics ki wajah se nahi, balki unke paison ki wajah se thi — unka paisa power ka currency tha. Jab woh silently adapt karke grow kar rahe the, usi waqt doosri wealthy families jo century ke beginning me powerful thi, woh sab gir gayi — kyunki unhone kisi ek form se chipak ke rakha tha.

History me sabse effective formless rulers usually queens rahi hain jo akeli rule karti thi. Queen ka position king se alag hota hai — kyunki woh woman hoti hai, log uske rule karne ki ability aur strength of character pe doubt karte hain.

Agar woh kisi ideology ka openly support kare, toh log kehte hain ki woh emotionally biased hai. Aur agar woh strict aur authoritarian ban jaaye — jaise male rulers — toh usse aur bhi zyada criticism milta hai.

Isi wajah se, chahe naturally ya experience se, queens generally ek flexible style adopt karti hain — jo long-term me direct, male-style ruling se zyada powerful prove hota hai.

Queen Elizabeth of England aur Empress Catherine the Great of Russia ne is formless style ko perfectly follow kiya.

Elizabeth ne Catholic aur Protestant ke violent wars ke beech ek balanced middle path choose kiya. Unhone kabhi aise alliances nahi banaye jo unhe kisi ek side me bandh de, jo long term me country ke liye harmful ho sakti thi.

Unhone apne country ko peace me rakha jab tak woh strong nahi ho gaya — aur jab war ka waqt aaya, desh ready tha. Unka reign itna successful isliye tha kyunki unhone rigid ideology ke bajaye adaptable mindset rakha.

Catherine the Great ne bhi improvisation based style adopt kiya. Jab unhone 1762 me apne husband Emperor Peter II ko hata kar Russia ka sole control le liya, tab kisi ko nahi laga tha ki woh survive karengi.

Lekin unke paas koi fixed theory ya philosophy nahi thi. Germany se aane ke bawajood, unhone Russia ke mood aur uske gradual changes ko samjha.

Unhone kaha tha: "*Ek ruler ko aise rule karna chahiye ki log samjhein ki woh khud hi woh kaam karna chahte hain jo ruler unse karwana chahta hai.*"

Aur aisa karne ke liye unhe hamesha logon ke desires se ek step aage rehna padta tha — unke resistance ke according apne aap ko change bhi karna padta tha. Forcefully kuch impose kiye bina, unhone Russia me kaafi tezi se reforms laa diye.

Yeh feminine, formless style shayad initially tough circumstances me develop hua ho, lekin yeh rule karne ka ek immensely effective aur attractive tareeka ban gaya.

Kyuki yeh fluid hota hai, log easily obey kar lete hain — unhe lagta hai ki unpe koi hard ideology impose nahi ho rahi.

Yeh rulers ko multiple options open rakhne deta hai — jahan rigid doctrine se doors band ho jaate hain. Kisi side se chipakne ke bajaye, yeh style ek enemy ko doosre ke against use karne ka chance deta hai.

Rigid rulers strong toh lagte hain, lekin unki inflexibility eventually logon ko irritate karti hai — aur fir log unhe hata dete hain.

Formless rulers pe criticism hota hai, lekin woh survive kar jaate hain. Dheere-dheere log unse connect karne lagte hain — kyunki woh bhi unki tarah badalte rehte hain, circumstances ke according.

Chahe jitne bhi setback ya delay ho, jo power ka flexible ya adaptable style hota hai, woh end tak usually jeet hi jaata hai—jaise Athens ne Sparta ko last mein apne paisa aur culture ke through hara diya. Agar aap kisi strong aur rigid insaan ke against ho, toh pehle unhe ek chhoti si jeet lene do. Aise show karo jaise aap unki superiority ko maan rahe ho. Fir dheere-dheere, apni formless aur adaptable approach se unke andar ghus jao.

Aise log jo rigid hote hain, woh direct attack ke liye toh hamesha ready rehte hain, lekin subtle aur silent approach ke aage woh helpless ho jaate hain. Is strategy ko successful banane ke liye, chameleon ki tarah surface pe conform karo, lekin andar se apne enemy ko todna shuru karo.

Japan ne ye strategy centuries tak use ki. Woh foreigners ko bahut graciously accept karta tha aur surface pe unki culture ko adopt karta tha. 1577 me ek Portuguese priest, Joao Rodriguez, Japan aaya aur usne likha ki woh shocked tha ki Japanese log kitni easily Portuguese cheezein accept kar rahe hain. Log Portuguese kapde pehen rahe the, rosary beads aur cross bhi carry kar rahe the.

Ye sab dekh kar lagta tha jaise Japan weak ya easily influenced hai, lekin in reality, unka ye adaptability unko foreign military invasion se bacha raha tha. Portuguese aur Westerners ko laga ki Japanese unki superior culture ke samne jhuk gaye hain, jabki wo sirf temporary fashion tha. Andar se Japanese culture survive kar raha tha. Agar unhone rigidly fight kiya hota, toh shayad China ki tarah unpe bhi West ne damage kiya hota. Formlessness ka ye power hai—ye aggressor ko kuch bhi attack karne ke liye nahi deta.

Evolution me bhi, bigness extinction ka pehla step hota hai. Jo system ya empire bahut bada aur bloated hota hai, usme mobility nahi hoti, sirf constantly feed hone ki need hoti hai. Unintelligent log size ko power samajh lete hain—jitna bada, utna strong.

483 B.C. me Persia ke King Xerxes ne Greece invade karne ka plan banaya. Uska army duniya ka sabse bada tha—Herodotus ke hisaab se 5 million se bhi zyada. Plan simple tha: land se Greece ko attack karna aur navy se unke ships ko harbor me rokna. Lekin uske adviser Artabanus ne warn kiya: "Do sabse badi powers aapke against hain: land aur sea."

Xerxes ne mazaak udaya. Lekin jaise Artabanus ne bola tha, bura weather ne uska fleet khatam kar diya, kyunki itna bada fleet kisi harbor me shelter nahi le sakta tha. Land pe unhone sab kuch destroy kiya, lekin isse unke khud ke supply lines weak ho gaye—khaana milna mushkil ho gaya. Army bhi slow aur easy target ban gayi. Greeks ne deceptive moves se unhe confuse kar diya. End me Xerxes ki defeat ek massive disaster thi.

Ye story har us insaan ke liye lesson hai jo size ke liye mobility sacrifice karta hai. Jo flexible aur fast hote hain, unke paas zyada strategic options hote hain. Jitna bada enemy, utni asaani se woh collapse kiya ja sakta hai.

Jaise-jaise hum bade hote hain, formlessness aur bhi important ho jaata hai. Kyunki hum apne habits me fix ho jaate hain, aur rigid ban jaate hain. Is rigidity ki wajah se hum predictable ban jaate hain—aur predictability hamesha weakness ka sign hota hai.

Predictable log comical lagne lagte hain. Ridicule aur disdain chahe mild lage, lekin ye powerful weapons hain, jo power ka foundation dheere-dheere weaken kar dete hain. Jab koi enemy aapko respect nahi karta, toh woh bold ho jaata hai—and boldness even small enemy ko dangerous bana deti hai.

18th century ke France ke royal court mein, especially Marie-Antoinette ke time par, itna zyada rigid formality aa gaya tha ki aam logon ko wo ek bekaar aur purani cheez lagti thi. Ye logon ke monarchy se symbolic distance ka pehla signal tha — jaise jaise situation kharab hoti gayi, Marie-Antoinette aur King Louis XVI aur zyada past se chipak gaye, aur isi rigidity ne unko guillotine tak le gaya.

King Charles I of England...

England ke King Charles I ne bhi kuch aisa hi kiya jab 1630s mein democratic changes ka tide uth raha tha — usne Parliament ko disband kar diya, aur uska court aur zyada formal aur distant hota gaya. Usne purane style ke rule ko revive karna chaha, chhoti chhoti protocols ko strictly follow karte hue. Lekin uski ye rigidity ne logo ka badlav ka desire aur strong kar diya. Result: civil war, aur finally uska bhi sir kaat diya gaya.

As you get older...

Jaise jaise age badhti hai, aapko past par aur kam dependent hona chahiye. Alert raho ki kahin aapka current personality form aapko ek outdated relic jaisa na bana de. Youth ki fashion ko copy karna solution nahi hai — wo bhi funny lagta hai. Real solution hai ki aapka mind har naye circumstance ke saath adapt karta rahe, aur samjhe ki kab young generation ko leadership handover kar dena chahiye. Rigidity aapko ek zinda-lash ki tarah dikhane lagegi.

Never forget, though...

Yeh yaad rakhna ki formlessness ek strategic pose hai. Isse aap surprise create kar sakte ho — jab aapka enemy aapke next move ko guess karne mein busy hota hai, wo apni strategy reveal kar deta hai, jisse unka nuksaan hota hai. Aapke paas initiative rehta hai, aur enemy bas react karta rehta hai. Formlessness enemy ke spying efforts ko fail kar deta hai.

Lekin formlessness ka matlab yeh nahi ki aap bas flow ke saath chalo ya phir destiny pe chhod do. Aap isse use karo power badhane ke liye, na ki peace achieve karne ke liye.

Finally, learning to adapt...

Real adaptability ka matlab hai ki aap har new situation ko apni aankhon se dekho, aur har kisi ki advice ko blindly follow mat karo. Kabhi kabhi aapko un rules ko todna padta hai jo log dusre ke experience se banate hain. Napoleon ne likha tha, “The laws that govern circumstances are abolished by new circumstances” — iska matlab yeh hai ki har naye situation ko aapko khud samajhna padega.

Agar aap dusron ke ideas par over-dependent ho jaoge, to aap ek aise form mein dhal jaoge jo aapka khud ka nahi hoga. Dusron ke wisdom ka zyada respect karoge to apne aap ko kam samjhne lagoge. Apne past ke saath brutal raho, aur un philosophies ko reject karo jo bahar se aap par impose ki gayi ho.

Image: Mercury...

Mercury — winged messenger, commerce ka god, thieves aur gamblers ka patron. Jis din Mercury paida hua us din usne lyre invent kiya, aur raat tak Apollo ke cattle chura liye. Wo duniya bhar mein kisi bhi form mein appear ho sakta tha. Jaise liquid metal Mercury, wo elusive aur ungraspable tha — pure formlessness ka symbol.

Authority (Sun-tzu quote):

“Army formation ka best result hota hai formlessness. War mein victory repeat nahi hoti, uski form baar baar change hoti hai. Military force ka koi fixed form nahi hota, jaise paani ka shape fixed nahi hota. Jo opponent ke according to constantly adapt karta hai, wahi genius hota hai.”

REVERSAL

Space ko use karke apne power ko disperse karna aur abstract pattern create karna tabhi kaam ka hai jab wo aapke liye valuable ho. Formlessness aapke enemy ko confuse karta hai aur unki mental aur physical forces ko scatter kar deta hai. Lekin jab finally unse engage karo, to ek powerful aur concentrated blow do.

Mao ne yahi strategy use ki thi Nationalists ke against — unke large forces ko chhoti chhoti isolated units mein tod diya, jise wo easily overwhelm kar saka. Jab form choose karo aur attack karne ka time aaye, to concentration, speed aur power ke saath karo.

Jaise Mao ne bola tha: "When we fight you, we make sure you can't get away."